CAN JOURNAL

THE PUBLICATION OF THE COLLECTIVE ARTS NETWORK

FALL 2022

Cleveland Institute of Art 2022 Faculty Exhibition

A tradition that spans more than eight decades, the Faculty Exhibition is a celebration of art, design and their makers. It provides an opportunity for the public to view new, original and innovative works by CIA's world-renowned art and design faculty.

Nov 11–Dec 22

Opening reception
Nov 11, 6-8pm

Artwork: "Whistled Wheat (Left)" by Maggie Denk-Leigh. Part of the Cuyahoga Valley National Park Series. Screenprint with laser-etched collage on handmade paper, 22 inches by 30 inches. Courtesy of the artist.

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moCa Cleveland

Renée Green: Contact

Now-Dec 31

Contact features the art, thinking, and voices of a diverse ensemble of artists and practitioners, including John Akomfrah, Marcel Broodthaers, Cinematic Migrations Workshop, Free Agent Media, Laura Serejo Genes, Lina Gopaul, Derrick Green, Index Literacy Program, Gabriel Kahan, David Lawson, New Humans, Nolan Oswald Dennis, Suneil Sanzgiri, Sense LA, Smoking Dogs Films, Jessica Sarah Rinland, Ian Soroka, Mika Tajima, and Pedro Zylbersztajn.

Renée Green's exhibition *Contact* is presented in partnership with FRONT International 2022's second iteration, *Oh, Gods of Dust and Rainbows*. This project is supported in part by the National Endowment for the Arts.

NATIONAL ENDOWMENT for the ARTS arts.gov

Generous support provided by Hahn Loeser & Parks LLP. Additional support provided by Michelle Shan Jeschelnig and Richard Jeschelnig, and the Anselm Talalay Photography Endowment.

FRONT

Installation view of Renée Green: *Contact* at moCa Cleveland, 2022. Photo: Denise Astorino

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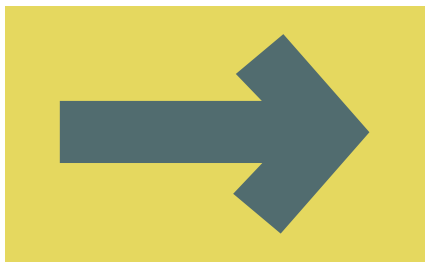

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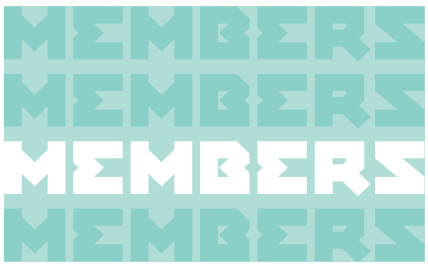

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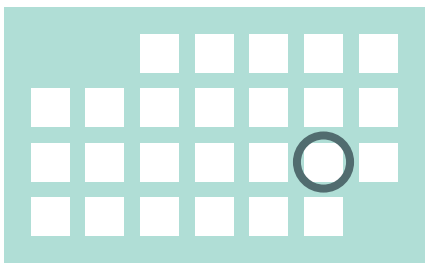

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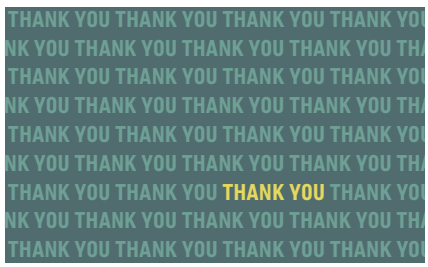

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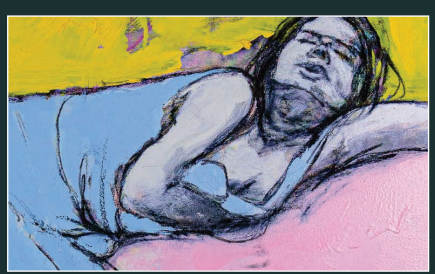

ON THE COVER

Artist John W. Carlson's images "are 'gestural' in at least two senses," Joseph Clark wrote in 2019. "His brushstrokes are unconcealed and dramatic, and his subjects splay and contort their bodies to communicate operatic emotion. Painted with limited but vivid colors, the men and women of Carlson's paintings grapple with existence itself. They sulk, wince, bare teeth, hide their eyes, crumple into the ground, and cling to each other. Their postures and gestures are raw depictions of struggle." The artist, who passed away in 2020, will be remembered and his work celebrated in two exhibitions this fall, at ARTneo, and at HEDGE Gallery (September 14–November 4). Cover image: Cinderella Sleeping It 0 , oil and charcoal on canvas, 46 x 42 inches, 2017.

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MOMENTUM

You've probably already noticed that this issue of *CAN Journal* is diffe ent. Fall 2022 brings the debut of a new design, informed by reader input through our strategic planning process. It also marks a momentous time for CAN. We're having a moment. And we've got momentum.

As this issue of *CAN* was in production, CAN Triennial 2022 was in high gear, celebrating the artists and exhibits in a diffe ent neighborhood every week, on the heels of a sensational opening party at the Morgan Conservatory; a panel discussion by the teens of the Cleveland Museum of Art's Currently Under Curation program, which curated our exhibits in University Circle; plus the return of PechaKucha Cleveland using the CAN Triennial theme YOU ARE HERE; and much more. By the time you read this, the exhibitions will be almost in the history books. Still, it's not too early to note that this year's triennial showed enormous growth over the inaugural event, or that the conscious, strategic evolution enabled us to exhibit more works by more artists, engage more partners, and more clearly highlight the Cleveland art landscape.

Speaking of highlights, we're thrilled to reveal the winners of the CAN Triennial Exhibition Prizes, which advance the careers of Northeast Ohio artists in collaboration with regional museums by inviting curators to choose from the Triennial an artist to present in a solo show at each participating institution. Announcements begin on page 6.

On top of that, CAN is at the dawn of its second decade. For ten years we have provided a platform amplifying the voices of Cleveland art organizations, and also of some of the region's most engaged and best-known writers on art. Feedback gathered in our strategic planning process called for increased emphasis on our feature coverage, and also for clarifying the importance and distinction of both types of content. That feedback became a guiding principle in redesigning the magazine.

So starting with this issue, we're putting feature stories up front. Separately, we're highlighting the fact that our platform offers galleries, museums, and studios a place to tell their own stories in their own words. That has been a co e, defining featu e of this project from the beginning. We've alphabetized that section—a reader-oriented improvement on our original, geographically-organized structure—to make it easier to use as a reference. That straight from-the-venue's-mouth news begins on page 41. And our new design also creates more room for both words and pictures. You'll see what we mean as you read on.

In ten years, stories from galleries, editorial features, reviews, and other coverage on CAN's blog total nearly 2,000 reports about art in Northeast Ohio. Those a e all searchable online at CANJournal.org. We are working with partners to ensure that complete, ten-volume sets of the magazine, as well as digital archives, are kept available at libraries and other partner institutions. Watch for a redesign of our website to make all that content easier to navigate and access there, too. Ten years is a long time, but we feel like we're just getting started.

Michael Gill
Editor/Publisher

THE 2022 CAN TRIENNIAL EXHIBITION + PURCHASE PRIZES

Assembled by Jo Steigerwald

CAN Triennial 2022: YOU ARE HERE (July 9–August 31) exhibited works of 126 artists in 16 venues, in 6 Cleveland neighborhoods to explore issues of this time and place, and to highlight the diverse excellence of art-making in Northeast Ohio.

The CAN Triennial Exhibition Prizes—created in partnership with nine regional museums—extend its impact into the coming years and advance the careers of selected artists by creating the opportunity for solo shows. They also build on CAN's regional relationships among artists and institutions. Curators from each partner institution visited the Triennial, and each chose from it an artist to present at that museum. Their choices include familiar artists, as well as accomplished artists whose work may be new to most viewers. In coming months and years, *CAN Journal* will explore them in feature stories that preview these exhibitions.

Additionally, CAN Triennial Purchase Prizes recognize artists with the support and sponsorship of Northeast Ohio collections. CAN is grateful to our Purchase Prize partners for their financial suppor , and also for their ongoing commitment to artists and regional culture.

CAN Triennial is born of the synergy of relationships between Cleveland galleries, and the Exhibition and Purchase Prizes are emblematic of that collaborative spirit. *CAN Journal* is honored to support the artists, and to announce those chosen for the 2022 Exhibition and Purchase Prizes.

EXHIBITION PRIZE WINNERS

AKRON ART MUSEUM: ZEERAK AHMED

Selected by Jeff ey Katzin, Associate Curator

Evolving from a small, eclectic collection to a nationally-recognized museum focusing on exhibiting and collecting art from 1850 to the present, the Akron Art Museum preserves the past and heralds the future. They celebrate and collect emerging and established a tists, and invest in art that honors diversity and creativity.

"When I visited CAN Triennial's *Scene and Seen* exhibition at Waterloo Arts, Zeerak Ahmed's work immediately stood out to me. Seeing everything in the Triennial was a pleasurably dizzying experience—I took over 400 pictures to keep everything straight. To make sure I maintained a fresh and open mind, I considered every work inwardly (Could I grasp the artist's process and interests, and did those come together coherently?) and outwardly (Could I imagine the artist expanding their work into a solo exhibition?).

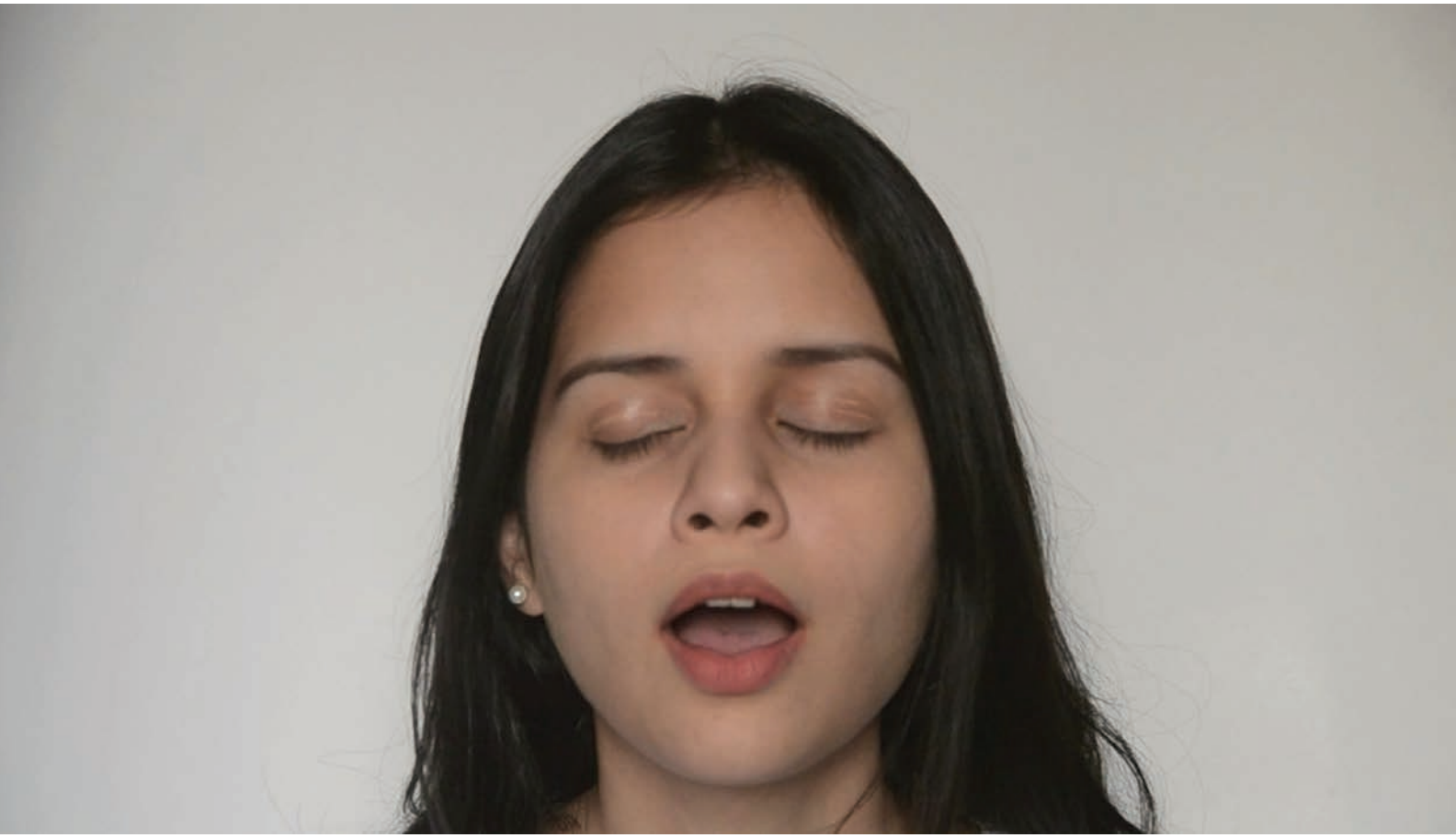
Ahmed's sound installation, *ALOUD*, certainly satisfied my firs criterion. When you see it, the work is clear: Ahmed recorded herself singing one gently-bending tone at a time, then layered the recordings so that the images of her face and the sounds of her voice overlap and harmonize. That might sound simple, but the esult generates a wonderous sonic effect that is intricate, calming, and invigorating. Thinking about second e aluation, I was moved to research Ahmed's work, and discovered that she had already presented this sort of work in larger-scale installations! That sealed my choice. I am eagerly looking forward to a big, embodied experience of her work in the Akron Art Museum's galleries."

Work of Zeerak Ahmed were exhibited at Waterloo Arts.

ARTNEO: EVA KWONG

Selected by the ARTneo Board of Directors

ARTneo, the Museum of Northeast Ohio Art, focuses on both early- and mid-twentieth century artists of the Cleveland School, and presents works of contemporary artists in the context of the region's long history of artistic creation. Their p oduction of scholarly catalogs documents and explores regional culture through visual expression.



Exhibition Prize, Akron Art Museum: Zeerak Ahmed.

"ARTneo is proud to award its CAN Triennial 2022 exhibition prize to Eva Kwong. Her use of various media, including PVC and watercolor, in both traditional and progressive processes, results in both 3-dimensional and 2-dimensional works evocative of nature and its unseen microscopic beauty. Kwong's ability to harmonize between media and artistic styles displays a sophistication and maturity that make her work stand out among the countless amazing works exhibited during the Triennial festivities. We at ARTneo feel honored for the opportunity to feature the work of such an accomplished and skilled artist at the ARTneo's gallery in 78th Street Studios."
Works of Eva Kwong were exhibited at ARTneo and Zygote Press.

BAYARTS: ALLISON BOGARD HALL

Selected by Karen Petkovic, Artistic Director

BAYarts provides a welcoming lakeside environment to stimulate, encourage, and support professional and aspiring artists through collaboration, education, and exhibition. Each year, over 65,000 visitors experience BAYarts, located in the Huntington Reservation of the Cleveland Metroparks.

"BAYarts has chosen Allison Bogard Hall to be the recipient of the Exhibition Prize for the 2022 CAN Triennial. Allison has been connected to BAYarts throughout her journey as an artist and we are so pleased to be able to provide her with this opportunity.

I have always been drawn to her work. Even at a young age, she had such an ability to convey a visual narrative with her painting. If she painted a house or a landscape, there was always more below the surface. Her ability to convey this emotion has developed and deepened as she has grown into her artistic practice. Bringing her home to BAYarts could not be a better fit for us

The ole of a community art center is to cultivate and support artists of all levels, and having one of our students succeed as Allison has confirms our commitment to this communit ."
Works of Allison Bogard Hall were exhibited at Praxis Fiber Workshop.

THE BUTLER INSTITUTE OF AMERICAN ART: AMY CASEY

Selected by Liz Hicks-Skeels, Associate Preparator

Founded in 1919, The utler Institute was the first museum ded - cated exclusively to American art. Its collection preserves over 22,000 individual works in all media created by American artists, and Butler's annual *Midyear Exhibition*, now in its 86th year, is a juried show exhibiting contemporary works from adult artists throughout the United States and its territories.

Exhibition Prize, ARTneo: Eva Kwong.

"Writing on behalf of the curatorial team given this project, it must first be ackn wledged what a joy it was to become acquainted with work of so many very skilled artists who reside within Northeast Ohio.

Amy Casey's work caught our attention and held it snug in a net, just like certain houses found in her impossible landscapes. This capture is born from her dynamic interaction of home and road, building and bridge, that linger in our memories. It is the suspension, straddling, and haphazard stacking of city shapes that at times generate a dichotomous tension which defies its wn revelation of tumbledown configurations. er compositions are strong as the community they are modeled after. And for that, The utler Institute of American Art is thrilled to host Casey's work, as well as to have taken part in this year's CAN Triennial."

Works of Amy Casey were exhibited at ARTneo and Hildebrandt Artist Collective.

CANTON MUSEUM OF ART: AUGUSTO BORDELOIS

Selected by Christy Davis, Curator of Exhibitions, and Kaleigh Pisani-Paige, Curator of Collections

The Canton useum of Art is recognized for its acclaimed collection of American works on paper, primarily watercolors, and ceramics. They p esent twelve to fourteen exhibits each year, which include national touring shows, original CMA-curated productions of celebrated American artists and diverse regional talents, and themed exhibitions.

"Northeast Ohio is home to an outstanding number of talented working artists. The Canton useum of Art is pleased to be a part of the second CAN Triennial and to review the fine wo ks that have appeared in Cleveland. We were immediately drawn to Augusto Bordelois at the Bonfoey Gallery, and his powerful artist statement of portraying 'the promise of the American Dream, the discrepancy between the wealthy and those less fortunate, but also how we all have our own entitlements' confirmed our selection. Bo delois' work has a

Exhibition Prize, BAYarts: Allison Bogard Hall.

Exhibition Prize, The Butler Institute of American Art: Amy Casey.

unique voice and spirited story imagined on canvas. The symbolis and imagery present are all at once thought provoking, relatable, and familiar, while causing you to look deeper and ask questions. His use of animals as stand-ins for humans focuses on issues of class and immigration across America with a painting style that reflects his uban heritage and training. Bordelois has long been a part of the artistic community in Northeast Ohio and has established a large body of work, with personal and societal themes that resonate across borders." *Works of Augusto Bordelois were exhibited at Bonfoey Gallery and Galleries at Cleveland State University.*

ERIE ART MUSEUM (ERIE, PA): QIAN LI

Selected by Laura Domencic, Executive Director

The rie Art Museum promotes and advances the visual arts through its quality art collection, encouraging art in all its forms, fostering lifelong art learning, and building community among artists, art students, and the public. Its collection's strengths include American ceramics, Tibetan paintings, Indian bronzes, photography, and comic book art.

"Qian Li's poetic use of materials stood out to me. Her dynamic range of work in video, painting, and interactive installation offer

Exhibition Prize, Canton Museum of Art: Augusto Bordelois.

exciting possibilities for an exhibition. Her unique visual language, based in abstraction, explores personal and social issues. I fin Li's artistic practice compelling and relevant to understanding our complex culture. Her perspective is rooted in her experience as a female artist who immigrated from China. She extends her practice through innovative projects such as curating the exhibition *Tradition Re-Interpreted: New Work by Chinese Artists*. This, as ell as her experience as a professor at Cleveland State University, will enrich our educational programs for visitors, artists, schools, and community partnerships.

We are excited to partner with the CAN Triennial to celebrate the creative voices in the region. Presenting Li's work will strengthen the connection among our artists and cultural organizations."

Works of Qian Li were exhibited at Praxis Fiber Workshop.

MANSFIELD ART CENTER: LEIGH BROOKLYN

Selected by George Whitten, Executive Director, and Tim Gorka, Exhibition Chair

Mansfield A t Center makes its home on acres of wooded meadows, in an award-winning modernist building designed by Cleveland-based architect Don Hisaka. Its exhibition schedule includes a mix of curated, juried, invitational, and traveling exhibits; its full education department recently added a glass blowing and ceramics wing.

"Upon entering a room and sharing space with Leigh Brooklyn's art, the viewer is immediately drawn in by the materials and techniques that she employs to bring her message, as well as the scale and grace of her work. Her portraits speak to connected humanity, social justice, and empowerment, through concentrated narratives that are highly relevant in today's world.

Observing Brooklyn's body of work, it's apparent that her time spent in scientific illustration p ovided an inevitable tool for her future paintings. She brings an understanding of not only the structure that underlies the person, but also the person that underlies the bones themselves.

Her perception and experience, along with her hard-won skills, are used to foster empowerment through her art. Brooklyn's insight and strength are fully evident and essential, as she links arms with other powerful women and marches into the fray.

We all want her 'love bombs' to work."

Works of Leigh Brooklyn were exhibited at Bonfoey Gallery and Galleries at Cleveland State University.

MASSILLON MUSEUM: MAXMILLIAN PERALTA

Selected by Alex Coon, Executive Director, and Emily Vigil, Studio M Coordinator

The assillon Museum collects, preserves, and exhibits art and artifacts to enrich its community through education and experience. Major collections include photography; costumes and textiles; china, glass, and pottery; domestic appliances; and circus memorabilia.

"Massillon Museum selected Maxmillian Peralta as our CAN Triennial Exhibition Prize winner. His large scale, realistic portraits capture contemporary life and fashion, making a statement about what he describes as the 'exclusionary history of portraiture.' Beyond straightforward portraiture, paintings like Sneakerhead III highlight relationships between class and dress. Although his compositions sometimes reference fifteenth- and sixteenth-centu y court paintings, his subject matter and concepts are relevant to our times. Massillon Museum is a cultural hub where art and history come together. Peralta's artwork fits with this mission because it makes a statement about history and culture through the language of fine a t. Peralta is a 2021 graduate of the Cleveland Institute of Art. We are excited for this opportunity to feature an artist at a rising point in his career trajectory, and we look forward to increased engagement with our visitors through his unique perspective."

Works of Maxmillian Peralta were exhibited at Bonfoey Gallery and Galleries at Cleveland State University.

SUMMIT ARTSPACE: KASUMI

Selected by Heather Meeker, Executive Director and Natalie Grieshammer Patrick, Director of Artist Resources

Located in the Historic Arts District in downtown Akron, Summit Artspace offers studio space to a tists and creative organizations and acts as a hub for artists and art supporters to connect and share ideas. Their five galleries feature quarterly exhibitions, and coordination of public programs such as ArtWalk engage the community with art and local creators.

"Summit Artspace is thrilled to work with internationally renowned Cleveland-based digital artist Kasumi. The pop cultu e references and gestures she examines in her artwork are simultaneously familiar and unsettling at once, challenging us to question our own sense of reality. The b eadth of physical and digital outputs in Kasumi's artwork offers multiple oppo tunities for viewers to experience her bold, psychedelic aesthetic. While visiting the CAN Triennial, our curatorial team was enamored with Kasumi's collages, lenticular prints, and video work, and we imagined the ways Kasumi could transform our Taylor Main gallery to give our visitors a unique, immersive experience unlike anything we have hosted before. We are excited to see how she envisions her work in the space."

Works of Kasumi were exhibited at Waterloo Arts and Galleries at Cleveland State University.

PURCHASE PRIZE WINNERS

CLEVELAND ART ASSOCIATION (CARTA): WILL WILSON, I WON'T TELL YOU THE RULES

cARTa promotes and supports visual arts in greater Cleveland with its collection of over 200 works—paintings, drawings, sculptures, photographs, textiles, ceramics and glass by notable Cleveland artists—which it lends to its members. Proceeds from the sale of art and membership dues help fund the organization's primary mission of providing scholarships to the Cleveland Institute of Art.

"Wilson's work, I Won't Tell You the Rules, was the perfect choice to be our second CAN Purchase Prize recipient. While the piece is visually stimulating, a mixed media game board of sorts, more importantly, it is thought-provoking. This wo k speaks to the challenges that students from economically challenged backgrounds face applying, enrolling, and graduating from college.

Exhibition Prize, Erie Art Museum (Erie, PA): Qian Li.

Exhibition Prize, Mansfield Art enter: Leigh Brooklyn.

Exhibition Prize, Massillon Museum: Maxmillian Peralta.

Exhibition Prize, Summit Artspace: Kasumi.

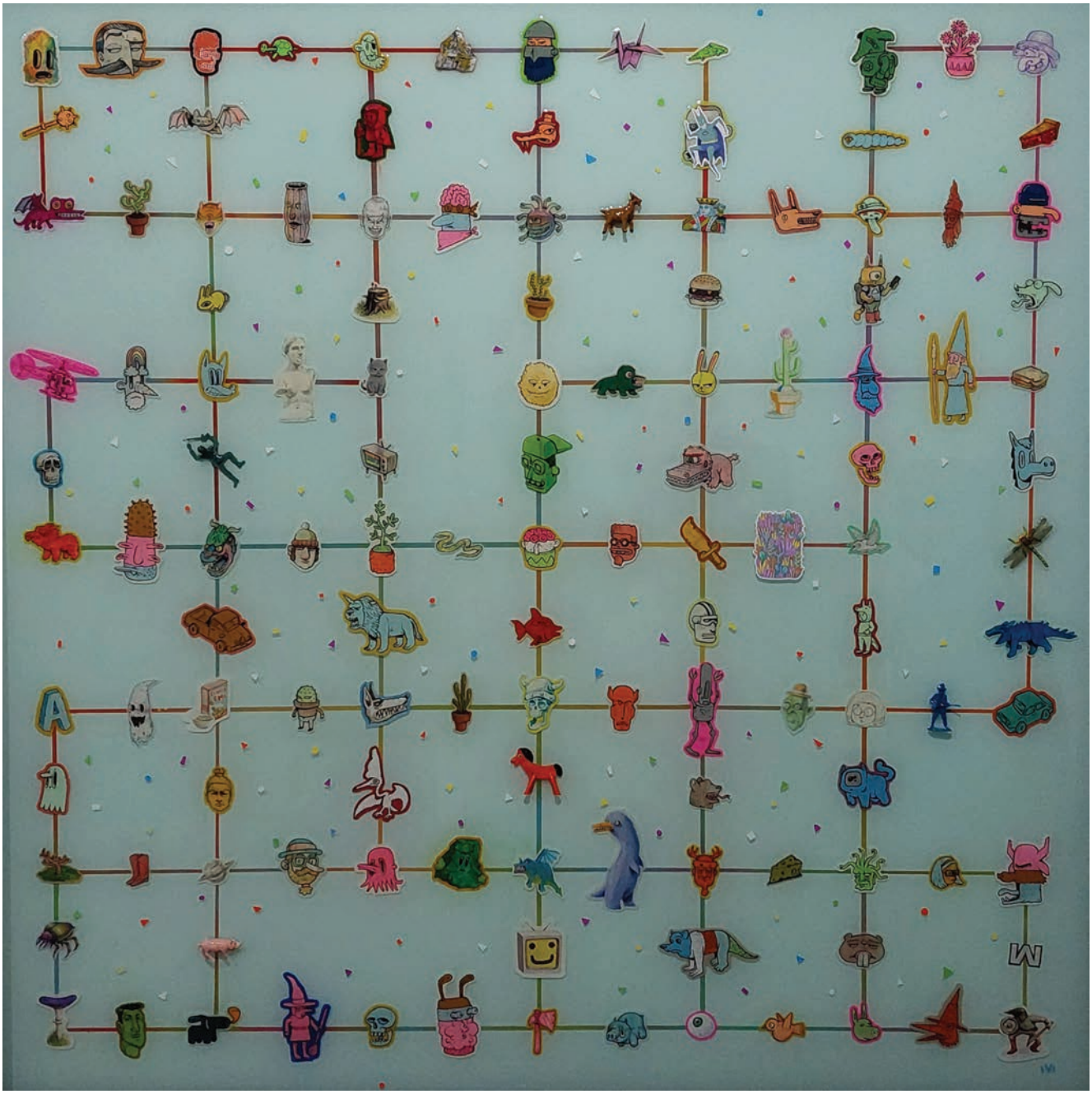
As Wilson says, 'I was considering the meaning and implication of YOU ARE HERE (CAN Triennial's theme) in the ways in which our starting points in life impact the length and difficulty of the path we're on, inevitably having enormous impact on our success in life. The g eatest indicator for poverty is poverty. This led me to c eate mazes that are easier for some to solve than others or for outcomes of seemingly random choices to be positive or negative. I invite you to play along while thinking about the things in your life that have given you advantage or opportunity that others may not have.'" *Works of Will Wilson were exhibited at The Sculpture Center.*

JON LOGAN: RITA MONTLACK AND ERIC RIPPERT

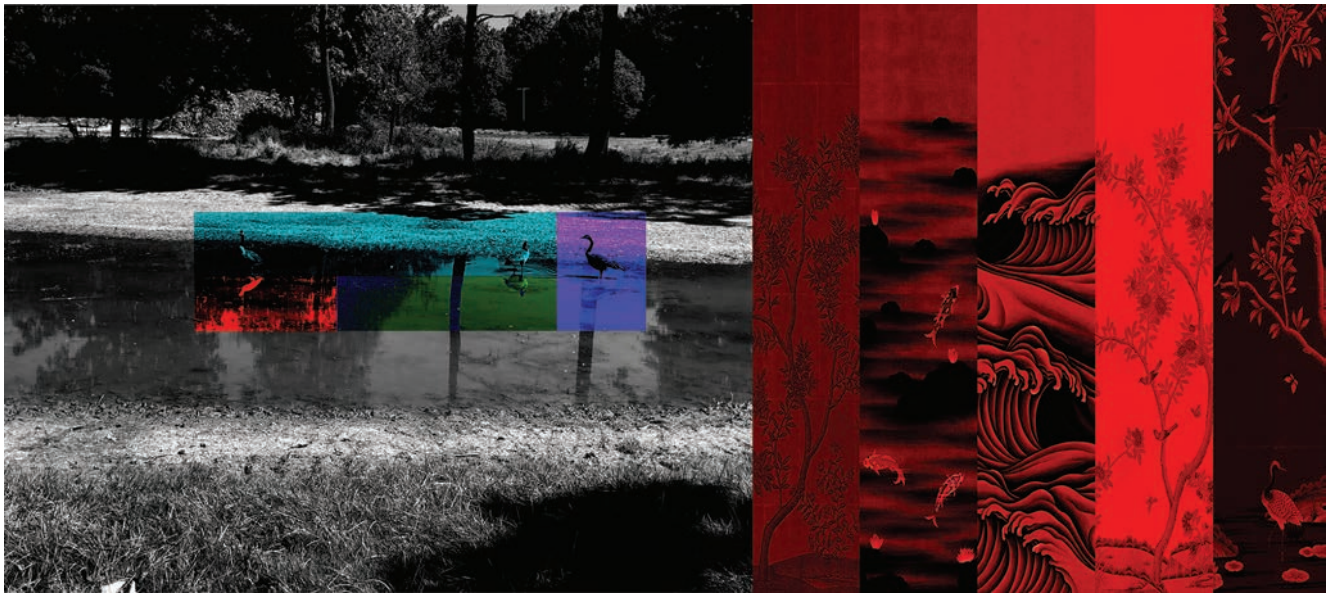
"The CAN Triennial is an expansive event with artists producing works in a wide range of styles and formats. I decided early on I needed to get new works from artists I do not already own and in media that are under-represented in my collection. For my Purchase Prize I chose two artists, Rita Montlack and Eric Rippert. For me, their works feel extremely diffe ent and at the same time similar. Each artist manipulates photographic images of nature with their own process to create strikingly vibrant and colorful images uniquely representative of their own techniques. I have admired each of the artists for many years and have been lucky enough to actually meet both of them. I love how each of the pieces feels to me, evocative of that artist's individual personality and style. I can imagine Eric out capturing the serene woodland landscape, while Rita is forever one of the most wonderfully chic and uniquely stylish people I have ever met. I look forward to finding each piece n w homes on the wall and enjoying them for many years. Thanks for the amazing sh ws." *Works of Rita Montlack and Eric Rippert were exhibited at Waterloo Arts.*

JOHN FARINA AND ADAM TULLY

This pu chase prize will be announced at a later date.



Purchase Prize, Cleveland Art Association (cARTa): Will Wilson, I Won't Tell You the Rules.



Purchase Prize, Jon Logan: Rita Montlack.

Purchase Prize, Jon Logan: Eric Rippert.

Collective Arts Network extends a profound thank you to all the people and organizations that made CAN Triennial 2022: *YOU ARE HERE* possible.

CAN 22 TRIENNIAL

126 ARTISTS

VENUES

Artists Archives of the Western Reserve
ARTneo
Bonfoey Gallery
Brick Ceramic Studio
Cleveland Institute of Art
Future Ink Graphics (FIG)
The Galleries at Cleveland State University
Graffiti Hear
Hildebrandt Artist Collective
Inlet Dance
Morgan Art of Papermaking Conservatory
Pivot Center for Art, Dance, and Expression
Praxis Fiber Studio
The Sculpture Center
Waterloo Arts
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OPENING RECEPTION

Tequila Herradura
Abstract Sounds
DJ Nic Nacc
Luscious, Nibbles and Nosh Catering
Sweet Designs Chocolatier

DR. LADY J: A WOMAN WHO SLAYS AT THE 2022 FRONT TRIENNIAL

by Grace Carter

Dr. Lady J—credentialed with a PhD in musicology, and a dissertation on how drag went mainstream—is a co-host of the FRONT Triennial podcast *A Pod of Dust and Rainbows*. She collaborates with textile artist Loraine Lynn on an installation/performance opening at the Cleveland Institute of Art on September 30.

Dr. Lady J. Photo by Ian Argo, courtesy of the artist.

Dr. Lady J. Photo by Bridget Caswell, courtesy of the artist.

Dr. Lady J (she/they) is the world's first drag queen with a hD dissertation on drag history, titled "From the Love Ball to RuPaul: The ainstreaming of Drag in the 1990s." A drag mega-fan, she came to Cleveland from Knoxville, Tennessee, in 2008—"a year before Drag Race started," she noted—to pursue a PhD in musicology from Case Western Reserve University. Knowing she wanted to shape her graduate school experience around drag, she observed that most of the existing academic writing on drag history was not written by drag performers; in fact, the narrative was largely led by gay men. Additionally, she believed the existing scholarship shied away from important topics to avoid offending drag pe formers.

Furthermore, when Dr. Lady J began her research, much of the existing writing about drag and its history didn't contextualize what happened onstage, and instead reflected what academics though about gender. Gender is only one small piece of the puzzle. "Saying that drag is all about gender is like saying architecture is all about a brick," Dr. Lady J remarked. "Things a e a lot more complicated than they seem." She often focuses on the character and the story she is trying to tell onstage. "When I first sta ted, I was very much a rock and roll queen, which was diffe ent for the scene then. Now, I am a woman who often kills men onstage."

Upon realizing these gaps in the field of drag history, Dr. Lady J embarked on writing her dissertation, believing she could make an important contribution to the field as a wo king drag queen—but that's not to say she wasn't met with confusion. "I did have some professors who were very dismissive," she explained. A lot of academics didn't see the connection between drag and musicology.

"It was not super easy. A lot of them had a pre-existing idea that drag queens lip-synch to a pre-existing song. Then I sh wed them the mixes we create. My 'Women Who Slay' mix is one of my favorite things I ever do. It's a heavy metal song but laid into it are quotes from *Buffy the Vampire Slayer*, The ride from *Kill Bill*, and Éowyn from *Lord of the Rings*. I wanted to show women who have to kill the people they fight " The Women Who Slay mix is an example of how drag performances can evoke a feminist narrative while conveying who the drag performers are as people.

Th oughout the process of writing her dissertation, Dr. Lady J was simultaneously discovering her own identity. When she began her project, she identified as somewhat of a straight person, because I still identified as som where between genderqueer and male, and I was dating women. Participating in the drag world helped me find myself and my gender through performing." Today, Dr. Lady J identifies as a non-binary trans woman.

While the process of writing her dissertation didn't come without challenges, Dr. Lady J's advisor, Daniel Goldmark, supported and mentored her. By the time Dr. Lady J completed her dissertation, more academics were able to see drag as an art form. "The wiss-army knife approach" is a term coined by Dr. Lady J to describe how drag borrows components from music, dance, theatre, and fashion, thereby elevating it to a form of fine a t.

The first big example of ossover between drag and the visual arts was when Leigh Bowery performed at the d'Offay allery in London

in 1988. Similarly, at the 2022 FRONT Triennial, Dr. Lady J is collaborating with Toledo-based textile artist Loraine Lynn to bring drag into the gallery space and to audiences who wouldn't normally experience drag performances.

The collaboration blossome when Dr. Lady J, a co-host of *A Pod of Dust and Rainbows* (FRONT's podcast), met Loraine Lynn when she appeared in one of the episodes. They realized that Dr. Lady J's drag work and Lynn's tufted textiles shared common shapes and dynamic, neon colors. "My aesthetic is trash and neon!" Dr. Lady J gushed. "When Pat Catan's closed, I bought out every neon bead they had." Th Cleveland Institute of Art (CIA) caught wind of the potential collaboration and invited the duo to perform on-site for FRONT.

On September 30, CIA will host Dr. Lady J and Loraine Lynn. As Lynn's textiles creep off the wall and into the galle y space, Dr. Lady J will add further dimension to the works with the performance aspect. "When I was writing about a queen who was performing in an art gallery, I never in a million years thought that would be me," said Dr. Lady J.

Dr. Lady J. Photo by Ian Argo, courtesy of the artist.

The intersection bet een drag and textiles doesn't end with FRONT. The e is considerable overlap between drag and fashion given the level of care and detail that drag performers put into onstage ensembles. Dr. Lady J has both created her own outfits an commissioned creatives to bring her vision to life. "I have a giant puppet that I perform inside of and pop out of, that's made out of, like, fi e years of drag trash I've saved up from costume-making," she explained. Dr. Lady J commissioned Nate Puppets, a Black, disabled, queer puppeteer, to construct the puppet.

She also has a black denim coat that weighs as much as chain mail. "It's about 75 pounds. The brand is called alls on Fire. I've had it for seventeen years, and I encrusted it throughout the pandemic with beads and broken jewelry that were attached by safety pins," she said. These garments tell a sto y to the audience in the same way a work of art does in a gallery space.

Th ough the FRONT Triennial, Dr. Lady J hopes to reach new audiences and demonstrate the power of the art form: she said, "It's up to us to figu e out what that looks like. Drag should be looked at like painting, or sculpting, or playing an instrument—it is what the artist makes of it. It is a tool, a medium, through which certain performers work."

Dr. Lady J's 10-minute performance piece will be presented on Friday, September 30, as part of the Cleveland Institute of Art's Lunch on Fridays series, in the Jack, Joseph and Morton Mandel Atrium (second floor) and the Mary Ann and Jack Katzenmeyer Student Lounge (first floor). oraine Lynn's FRONT exhibition is installed in the Student Lounge. Dr. Lady J's performance and costume will be in response to Lynn's installation.

THE RESURRECTION OF REVEREND ALBERT WAGNER

by Erin O'Brien

Paintings by the late Reverend Albert Wagner. LEFT: Fountain of Life. CENTER: Mississippi Mud. RIGHT: Water Boy. All images courtesy of Gene Kangas and Linda Kangas.

At age fifty in the mid-1970s, the everend Albert Wagner experienced an epiphany during which an old board splattered with house paint spoke to him and delivered what would become his lifelong mantra: "God is going to plant my feet on the four corners of the earth as an artist." And so it was. Over the next three decades, the Reverend would create upwards of 3,500 works of art. He used many of them to transform his East Cleveland home into a living museum.

To address his staggering portfolio as a whole is difficult if no impossible. The everend sold his work to a vast array of admirers in order to make ends meet. The dissemination continued after his 2006 death, most notably via a large auction in 2012. Regardless of where the works are today, Wagner's art and philosophy have become legendary in the way only folk art can, particularly when it comes from the heart and grows organically.

An effo t to amass the Reverend's works, either physically or digitally, is underway in order to populate a unique museum that's scheduled to open on September 1, 2023, the seventeenth anniversary of the Reverend's death. It will occupy an unassuming single-story commercial building at the corner of Aspinwall Avenue and East 152nd Street in South Collinwood. Previously home to Atlas Brush and before that Pontings Florist, the 4,300-square-foot structure will soon transform into one of the most intriguing addresses in this classic Cleveland neighborhood.

"This is his d eam," said Wagner's daughter Bonita, who is president of the Wagner Museum Board of Trustees. Her faith runs deep, in both her father's legacy and those working to resurrect it. "God is telling people to do this," she said.

Enter Cleveland arts advocate Alenka Banco, who is donating the Aspinwall Avenue building to the nonprofit. We want people to come and kind of be startled by this little black box," she said. Banco and husband Alan Glazen are currently living in the building, but moving plans are well underway, as are plans for its next iteration. "We're talking about wrapping the building with [the Reverend's] photo because it's visible from East 152nd."

In addition to a collection of Wagner's work and video/images of the artist, tentative plans for the museum include a visiting artist gallery and independent coffee sho . "It's gonna be kind of funky," said Banco, who is launching fundraising effo ts for what she imagines will be a "boutique" museum experience. "It'll grow into what it's supposed to be just like his house grew into what it was supposed to be," she said.

The launch of the museum will foll w another celebration of the Reverend's artistic legacy: a solo exhibition at the Cleveland History

Center is scheduled to open on September 16 in a space that previously housed a film for the cente 's *Women and Politics* exhibition. Like the organizers behind the South Collinwood effo t, the History Center will take on the significant challenge of app oximating the Reverend's Lakefront Avenue home and art gallery—or at least the feel of it.

"The idea is to simulate the aesthetic of his house and studio in East Cleveland, and that means a very cluttered installation with artwork literally covering the walls," said Dennis Barrie, director of experience design at the History Center, adding that the show will be an appropriate preamble to the museum's opening. "It's an exciting preview of Wagner's work," he said. "It really hasn't been seen in a formal way in some time."

Born to poor sharecroppers in 1924 in Bassett, Arkansas, Wagner moved to Cleveland in 1941, eventually married, and became a successful businessman before immersing himself in art and turning his East Cleveland home at 1743 Lakefront Avenue into a museum. He filled it with his wo k and welcomed just about anyone to come in and experience it.

The everend's work caught on, garnering local and national attention. "It wasn't just the art," said Bonita, "it was the man." In the late 90s and early aughts, Wagner landed in the likes of *The ew York Times* and *Life* magazine. The house se ved as the main set for a 2008 documentary, *One Bad Cat*, which chronicled the artist's career as well as his last days.

Local art aficionados elished the singular venue as well. "It was like walking into a museum, but an off-kilter museu " recalled Amy Sparks, senior editor at the Cleveland Museum of Art. "It was like walking into someone's brain in a way," she said. "Every object was a work of art. The e was no furniture."

Not surprisingly, students came from near and far to tour the self-styled museum and meet the man behind it. Johnny Coleman, artist and associate professor of studio art and Africana studies at Oberlin College, often brought students around. He and the Reverend became longtime friends.

"We cannot look at a single image of the Reverend's and get the whole picture," said Coleman in One Bad Cat. "He's a preacher, contradictions and all." And those contradictions bloomed like a kaleidoscope all around the Reverend's life.

Religious themes, violence, and contrast all loom in the Reverend's work, which includes mostly paintings and some sculpture. It features a parade of religious figu es such as Moses, Adam and Eve, Noah, Ishmael, and droves of nuns as well as earthbound men and women.

LEFT: Albert Wagner, at home. Photo courtesy of Gene Kangas and Linda Kangas. RIGHT: Bonita Wagner. Photo courtesy of Alenka Banco.

For example, Ethiopia (mixed media on canvas, 63 X 50.5 inches, undated) depicts a collection of regal portraits rendered with clear definiti e lines. One figu e dons a headdress while a sole tear rolls down the cheek of another. Conversely in the frenetic America Yesterday (mixed media on chipboard, 45.5 X 40 inches, undated), a gang of White men assault Black women. Save for the porkpie hats perched on the men's heads, all of the figu es are naked. The brush strokes are less controlled. They feel to tured, almost as if the technique is driven by the pain and violence of the subject matter.

But there is also a sense of humor in the Reverend's work. A Black Cat Coming out of a White Bag includes a bowling ball emerging from a white satchel. The ball ears a look of surprise courtesy of the finger holes. ther effo ts recall his childhood. A pastoral scene unfurls in Water Boy, wherein a sole figu e carries buckets of water through meticulously-detailed cotton fields—much like the wo k's creator did as a boy in rural Depression-era Arkansas. Conversely, Mississippi Mud depicts White on Black violence including rape and lynching amid figu es smeared with blood and tears. Once again, the brush strokes are as tormented as the subject matter. Longtime Wagner friend Gene Kangas, who also co-authored the 2008 book *Water Boy: The rt & Life of Reverend Albert Lee Wagner*, commented on the work. "When he lived in Arkansas, he lived in Mississippi County," said Kangas, noting that the title Mississippi Mud does not reference the state of Mississippi and its fraught history, but something much more personal. "He's talking about his birthplace, and the kinds of stuff that ent on there."

While the artwork inside 1743 Lakefront Avenue was cluttered as Barrie described, it was also painstakingly displayed and curated by the artist. "He'd tell you how to walk through [the house] because he had everything hung a certain way," said Bonita. The house, h wever, wasn't just about the art. It was also a church, namely People Love People House of God, and the congregation's self-ordained Reverend Albert Wagner delivered sermons in the basement, mostly to family and friends. He often held court in his bedroom, which also served as his studio. The kitchen was, ell, a kitchen.

"The e was always a pot of beans on," said frequent visitor Sparks.

"The e was always a huge pot and there was always big whole onions in 'em," added granddaughter Tammy Wagner. "He used to make corn bread and macaroni salad to go with it," she said. "It was the best thing you ever tasted in your life."

Perhaps the recipe was a holdover from his days at Kosher Town, a restaurant the Reverend had on Kinsman Road where he delivered more than food. "He had this bull horn, preaching up and down Kinsman," said Bonita, adding the locals were hungry for more than the word of God. "He would feed them big pots of beans," she added.

LEFT: Created on his fiftieth birthd y, Miracle at Midnight was The Reverend Wagner's first painting. Image ourtesy of Alenka Banco. RIGHT: The Reverend Albert Wagner, Self portrait Washing Dishes. Image courtesy of Gene Kangas and Linda Kangas.

His businesses included other restaurants and gas stations, but the most notable venture was Wagner Brothers and Sons Moving and Storage. "He had a contract with the FBI and one with welfare," said the Reverend's eldest daughter Lateefah Wagner Hasan, who worked for the company. "That business was thriving"

So was the Reverend. The father of t enty was by all accounts a family man and devout servant of God. "My father always took care of all twenty children," said Bonita. He also inspired devotion. "Why I followed this man is because—not because he was my grandfather," said Bonita's daughter Tammy. "It was because things he told me were true and when I didn't do something he told me to do, I saw the results and they weren't good. When I did do something he told me to do, I saw the results and they were good."

His granddaughter continued: "I knew that he was following the guidance of God. Tha 's why I followed him."

The everend had sixteen children with wife Magnolia, two daughters with Bernice Upshaw Daniels, and two sons with Lena Calloway. While he and Magnolia never divorced, she eventually kicked him out. "My wife Magnolia, the *other* woman and the *other-other* woman and all our children knew about each other," said the self-admitted sinner and womanizer in *Water Boy*. "In all, I hurt a lot of people. I do hope that God has forgiven me for all my sins and all the women that I have ever went to bed with, for it was many. For it was an addiction."

The "hu t" Wagner references extended beyond his wife and mistresses. In *One Bad Cat*, Calloway recounts a tumultuous encounter. "What made me try to kill him? When I found out he molested my daughter," she said, adding she tried to run him down with her car as he bounded up a set of stairs. "I got angry cause my car wouldn't go up the steps. I backed up and tried to go again," she said. While the Reverend survived Lena's wrath, he was convicted of a felony, the sexual imposition of a minor—Calloway's daughter from a previous relationship—for which he was given probation.

After that paint-splattered board spoke to him, however, the Reverend left all the womanizing and business behind in order to realize his divinely-inspired art.

One Bad Cat brings viewers inside the house on Lakefront, but the film also lea es the curious aching for more. Over the next year, the History Center and the forthcoming museum will aim to fill that void with haunting re-creations of Wagner's unique home and living museum. Perhaps his work will speak to us with the wisdom and love we so desperately need in these turbulent times.

From Johnny Coleman: "The everend was a living breathing articulation and demonstration of an Afro-Atlantic tradition applied to the place where he was from and the place where he was living, and of the redemption and the hopefulness and the ongoing critique that an elder can bring to his community."

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JACQUES P. JACKSON EXPLORES SENSUALITY THROUGH MOSAICS AND PAINT

Interview by jimi izrael, MFA

Jacques P. Jackson's art opens up conversation and explores sensuality, the human form, and the inner soul through mosaics and paint. It demands a space of its own. His work was a part of CAN Triennial 2022, on view at the Hildebrandt Artist Collective and at the Pivot Center. We met at his home studio to talk about infertility, Roe v. Wade, and how people engage his work. Also, that rendering of my penis I didn't model for. But first: iamonds.

JIMI IZRAEL: *So, somebody got they car broke into out front when I was kid?*
JACQUES P. JACKSON: Mm hm.

JI: *And the window glass broke off into little squa es—and I swore before God somebody had poured diamonds in the street. I would pick up a handful and look through them at the sun. I was just like, "Wow." I don't know that the glass mosaic form ever occurred to me though.*
JPJ: It occurred to me. I was at a craft fair in Atlanta—I was roughly around 28.

JI: *What had you been doing to that point?*
JPJ: To that point, I had been doing Greek paraphernalia, initiation paddles, and plaques.

JI: *You were doing Greek paraphernalia, but none of it was making your pockets fat.*
JPJ: Right. None was catching. I was working driving jobs.

That got old. o, I looked back at the mosaics, and I said, "Okay, just pick one way," because I hadn't considered that before. The e's a dozen ways to do it… so, I chose one way and so, I bought the tools that I could affo d. These ere hand tools. I bought some glass, and I started with this thick glass right here.

I used to hang out in the, quote-unquote, African shops. I took [work] over there, and she was like, "I don't know what to do with that." We posted it on Instagram, and the lady on the next corner saw it. And she said, "Did anybody get those? Bring them over." She sold them within a week. I did more, she sold that within a couple months. So, that was kind of really the spark of the mobility. I chose the human form, because, more than anything else, most people have a body.

JI: *Well, let's be honest. You've done more than just choose the human form. You've chose the naked woman's form. Also, you've also chosen dicks. (motions around the room) The e's a lot of dicks. (Jackson nods, chuckles) Not just random, active dicks in a Mapplethorpian way … this is definitel , to my eyes, an erotic exploration … in a sensual way, not in a sexual way, which I appreciate. Yours is definitely a celebration of the body. I think that there's a distinct diffe ence, but you can correct me if I'm wrong.*
JPJ: (deep breath) Okay. So, my joy in school was biology. And so, I brought that together with my other joy, art, in the form of celebrating human bodies. Initially, I did the male and female form as a couple. I decided that the phallus is more interesting erect than flaccid. I m going to do something diffe ent. It's going to be erect rather than flaccid. We see flaccid in most of the reek sculptures, so let me change it up a little bit. And so, that was my intention.

Initially, I didn't start with the uterus piece for the women. It was just breasts. But here recently, I figu ed out women wanted to show their genitals as well. So, I came up with that. I'm really about the power of the uterus, really. I didn't get to talk—when I was growing up, about sex. I got two sentences. Always wear a condom because a woman can get pregnant anytime she want. And, two, don't get trapped. Tha 's it. Tha 's all I got. That was it

So, what that really turned into was, okay, I'm going to stay a virgin until I'm married. I tried that, and I kept that through college. And then, when I was in grad school, I said, "Whatever. Let's go ahead and do it." And then it was a pattern of, after that, I really only dated women who couldn't have children.

JI: *Wait—what? You only dated infertile women?*
JPJ: Right.

JI: *As a matter of course?—it was a criteria?*
JPJ: It wasn't a criteria. Not a conscious criteria.

JI: *Somehow you found yourself drawn to women that were infertile, but yet your work explores the fertility of women. Hmph. And male fertility, well, clearly, all these motherfucking dicks. Yeah. I mean, the fertility of us all apparently … how? Why?*
JPJ: Yeah, yeah, because I thought I had time.

My mother had me at forty, and she tells a story when I was born. They told he , "You should think about getting your tubes tied." She got up out of bed and she went around to all the other mothers. She asked them, "What are the nurses telling you?" She told me that all the Black women said, "Yeah, they're recommending the tubal." And all the white women said, "They said to ha e as many children as you possibly can."

Jacques P. Jackson. Image courtesy of the artist.

JI: *Wow.*
JPJ: And so, this is coming full circle with what's going on now with this Roe versus Wade. Just to be off the subject a little bit

JI: *No, we're fine*
JPJ: Black women and white women have two diffe ent issues in the same issue. So, Black women need to look at that too. I see the whole issue as being preservation of the white race. Tha 's the only reason they want to do it. Yeah. So as I grow older and gotten older and I… Okay, man, I think I do want to leave a child here some kind of way or another. But if you're dating women over forty, they've had their uterus taken out already.

JI: *So, the uterus and the penis, as a recurring theme of your work, is it a lament for the path not taken, the child you didn't make?*
JPJ: Yeah. Also, I think that part of it is that I think that I want parents to talk about reproduction sooner with their children, earlier than college, earlier than even high school… So, the first phallus piece I made was in 2018. And *Black Panther* was out at the time. One of my female friends, she said to me-

JI: *Holy Shit, bro … where is this…*
JPJ: "If you ever send me a dick pic, we can't be friends no more." And so, I took that as a negative.

JI: *(flatly) Right?*
JPJ: (nods) So I said, "Let me figu e out a way to do exactly that, but in a way that's not exactly offensi e." And I came up with this piece—I called him Vibranium.

JI: *(points to a large, black, glass and wood rendering of a penis) Him?*
JPJ: (points to another similar piece) This one he e. Yeah. So, she got a good laugh out of that.
I just made that one piece, and then, I had it for a while and couldn't figu e out why it wasn't selling. I was in a glass-making shop, talking to the glass maker, and he said, "Well, you going to have to make more than one in order to sell any." So, I made four more. I had a total of fi e.

JI: *Did they all have names? Mr. Rock and Roll? Hellraiser?*
JPJ: These do, es.

JI: *Okay. What's his friend next to him? What's his name?*
JPJ: Tha 's Groot.

JI: *Groot. Groot, from Guardians of the Universe?!*
JPJ: Right, that's Groot.

JI: *Jesus Christ.*
JPJ: Green Goblin is downstairs. You want me go get him?

JI: *You know what? (pause) I think I'm good—I'm good on Green Goblin. So we got Groot, Vibranium, Green Goblin …?*
JPJ: Luke Cage.

JI: *Luke Cage.*
JPJ: He's in Chicago.

JI: *Of course he is. (points to a twelve-incher) Who's that?*
JPJ: He doesn't really have a name yet.

JI: *So, kinda like, Malcolm X?*
JPJ: Malcolm X? Well, I'm trying to keep with a Marvel theme.

JI: *Got it. Oh. I see. So Thanos, maybe*
JPJ: Thanos? kay. I'll work with that.

JI: *(studies the fourteen-inch phallus for a moment) See, yeah… (thoughtfully) well, I guess if you name him "jimi izrael's cock in*

Works of Jacques P. Jackson. Image courtesy of the artist.

effigy," that's kind of on-the-nose—so yeah. (they share a chuckle) Thanos. Yeah. It's sensual but it's not sexual.
JPJ: Right. Tha 's kind of the lane that I've tried to stay in.

JI: *Me too, so I'm not mad at that. I'm not mad. (points to another piece on the wall) The celebration of the woma 's uterus is really stunning … you're just exploring something really hypnotizing here, but … (looks around the room) not for nothing, you're also painting too.*
JPJ: Yes. These a e self-portraits.

JI: *Tha 's you?*
JPJ: In a way. It doesn't look like me.

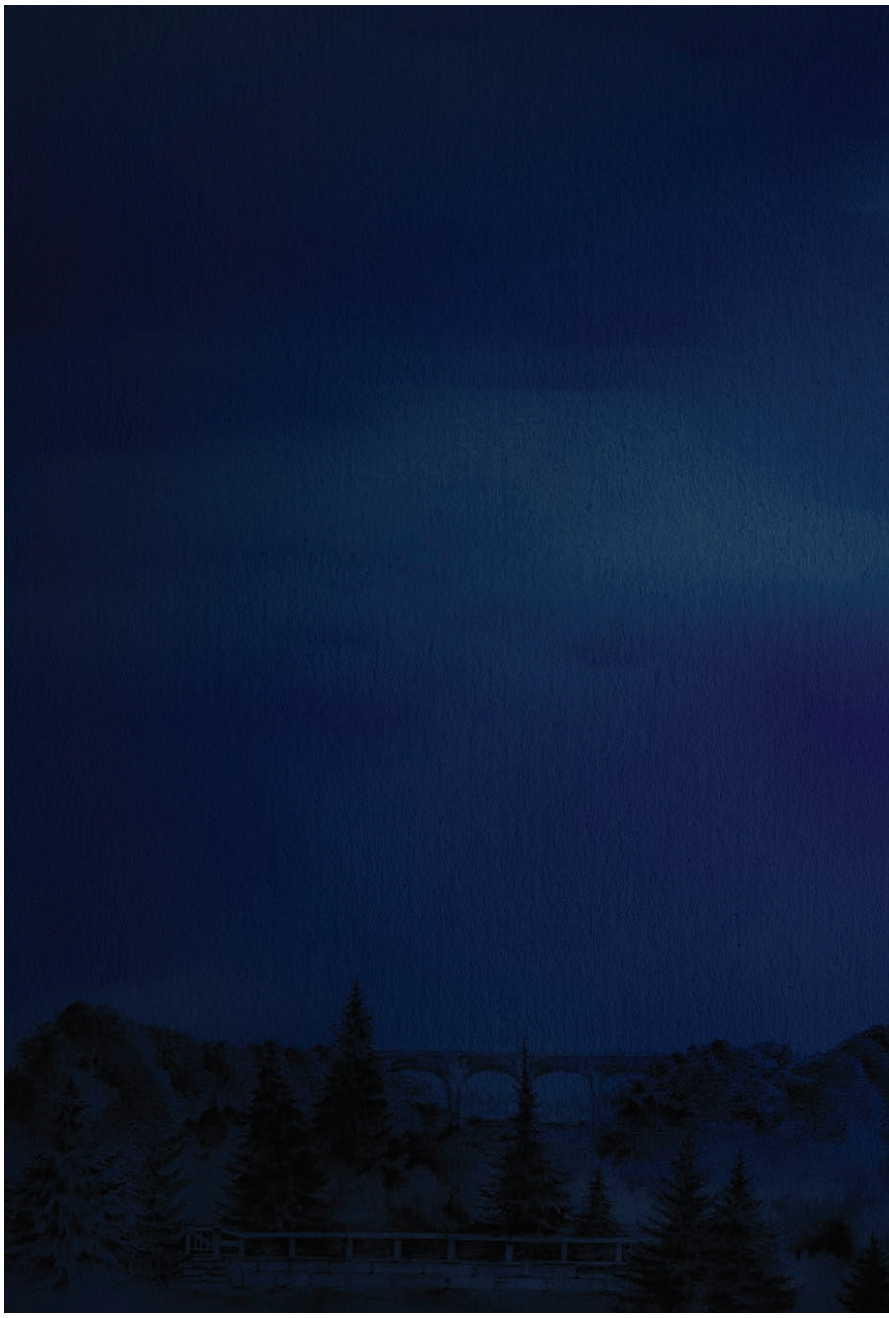
JI: *Not unless you're Nebuchadnezzar.*
JPJ: They do 't look like me, but they start out as me thinking of myself and just going with that look.

JI: *Ah. Talk about your experience in shows and direction to your work, when people engage it in person.*
JPJ: The e are people who love it. They a e intrigued by the color, the brilliance. They get chuckles at the male phallus once they ealize what it is, cause they look at it as a whole.

JI: *Who can't look at it and see it as a dick!? Are they're shocked and dismayed when they realize it's a phallus?*
JPJ: The 're shocked, but sometimes it's a chuckle. And then, with other people, it's, "Oh, I can't look at that."

JI: *What is that about?*
JPJ: If it's not for you, it's not for you. Tha 's just how I choose to roll with it.

AMBER KEMPTHORN:



Amber Kempthorn stirs meticulously-rendered everyday objects and revelatory encounters into the sweeping stardust of her dream-like works on paper. Since earning an MFA at Cranbrook Academy of Art in 2008, the Northeast Ohio native (born in Cuyahoga Falls, she also attended Ohio's College of Wooster and Hiram College) has developed a tantalizing style, glimmering with mystique and memory as it upends the ordinary, moving familiar things into a landscape of the mind reminiscent of classic Chinese painting or Ukiyo-E visual drama. A cup with a rainbow, a bottle that might well be Budweiser, a lawn chair, a bunch of cherries materialize against a cloudy backdrop; or fragments of American pop culture heritage suggest a bygone state of mind: a fading mid-career John Wayne poster in one work is almost an homage; or a cartoon vulture, loafing under a dead t ee, is almost a shock. Unironic, Kempthorn's objects seem to float ab ve and beyond their original context, free to invoke nostalgia, the feel of a past not so much mourned as missed. Something about Kempthorn's lapidary birds and richly-textured tennis shoes, unworn tools and glowing lightbulbs, and the way they all seem to move in and out of her atmospheric pictorial grounds—something about this eccentric tide of musings feels musical, as if a soundtrack to Kempthorn's digressions has been dialed back to silence but still hums inaudible tunes to the unconscious mind. Her paintings embody melodies of a visible, touchable sort, beloved places and fond things enriched by the artist's hand.

In 2019 Amber Kempthorn found a few minutes, between her teaching duties at Hiram and Wooster and the Cleveland Institute of Art, to make an answer to the broad granting "Challenge" issued periodically by the Akron-based John S. and James L. Knight Foundation. Knight offers substantial financia support to the best projects proposed by artists from the three regions it serves, in response to the question "What is your best idea for the arts?" The e are only two stipulations: 1. The idea must be about the arts. 2. The p oject must take place in either Akron, Detroit, or Miami. Winners are awarded funding from a pool of about a million dollars, but are expected to come up with matching monies raised through their own effo ts. Both generous and daunting, it's not a deal that many artists are able to accept. But Kempthorn had what she thought was a truly viable idea. She submitted a 150-word pitch that described her own dream project.

(EXTRA)ORDINARY MAGIC

by Douglas Max Utter

It germinated in childhood, when she was first stir ed by the combined impact of narrative cartoons and symphonic music—a thought that she now developed as a plan to bring a work of classical music to a broader audience through the medium of animation. Her own musical knowledge and likings run from pop and rock all the way to modern classical compositions. But especially important to her are the orchestral works brought to audiences, and especially to children, by the film indust y. Disney Studios' output, of course, has entertained and educated several generations of audiences world-wide with films that quote or sometimes satiri e aspects of classical music. Probably best of all was Disney's magical 1940 *Fantasia*, which may have starred Mickey Mouse but went on to make animation history using musical themes by Beethoven, Stravinsky, Stokowski, Paul Dukas (composer of The orcerer's Apprentice) and others.

Not long before the Knight proposal Kempthorn had read a biography of Benjamin Britten, the preeminent twentieth-century British composer. Britten's dramatic experimental music, his socially-engaged performance practice, and his relationship with his life partner, the tenor Peter Pears, lead her to pick Britten's oeuvre as a source for the animation project. Not that Britten's music was news to her—among her favorite modern classics were his Four Sea Interludes. By means of whatever synesthetic magic, those evocative pieces engaged her visual sense with particular vividness. Published separately from the opera *Peter Grimes*, Britten's lovely yet fraught interregnums are often performed on their own as an orchestral suite.

"When I heard the music, at least ten years ago, I saw the moon moving across the sky!" We were watching the first of her four animations, "Moonlight," on a laptop screen, and I knew exactly what she meant; a delicately-rendered, crater-riven paper moon was swinging like a pendulum in the darkening sky beyond a grid of window panes. Then leaving the wind w behind, the vision unscrolled, following the orb's rhythmic progress until it plunged into the dark waters. Maybe these were the currents of the Shropshire Bay where the tragic climax of Peter Grimes takes place, but the water was still and calm. The music is full of hidden energies and p omise. First performed in 1945 near the end of the Second World War, *Peter Grimes* premiered on June 7 that year, the second day of the Normandy invasion, a pivotal moment in world history that continues to echo in the postmodern era.

The opera itself is based on a section of the b oad historical narrative poem *The Bo ough* by British poet George Crabbe, published in 1810. A story about social consciousness, private ambition, vanity and cruelty and the slow motions of universal justice, it was among the first impo tant works of social realism in English literature, much admired by Britten and Pears and by their friend W. H. Auden. The our Sea Interludes, which begin with an evocation of dawn, followed by the bright doings of a "Sunday Morning," skipping to solemn moonlight and finally—as in the climax of rabbe's piece—a violent storm.

The Knight panelists ere intrigued and gave Kempthorn a green light to pursue her plan, which included a public performance of Britten's work by the Akron Symphony Orchestra, coordinated with a screening of the animation. Conversations with the orchestra's conductor Christopher Wilkins and Executive Director Paul Jarrett were productive, but another area of immediate concern was the animation itself. Kempthorn had the artistic props for the job, but she'd never actually animated anything. At this point she approached a reputable Akron-based animation group, Red Point

Digital, and began the collaboration that would bring her drawings and the familiar daily objects of her visual repertoire to life. A grant for $52,000.00 was offe ed as these parts of the plan began to fall into place, which the artist would match in a series of fundraising activities and events over a specified period of time. Easier said than done. Within a month the COVID pandemic swept across the globe changing public life and activity in unforeseeable ways; progress with Kempthorn's project slowed down to a crawl. In the end everything may have worked to her advantage, though; since she needed to tuck two diffe ent, new skill sets under her belt, she probably needed the extra time. She had little experience of the ins and outs of not-for-profit fundraising. he needed to find sou ces of expertise in that world as well.

When I visited Amber Kempthorn at her home on the Hiram College campus to discuss the project, known now as *Ordinary Magic*, the visuals made to accompany the first th ee sections of Britten's music were pretty much ready to go. By now the moon wasn't the only character that swung and floated, bounced or twisted across the animated proscenium. Starting with a view through the multi-paned window, various objects—that rainbow cup, a pencil, a tape measure—had taken on a life of their own. In "Sunday Morning," for instance, a bucket, hose and sponge decide to get busy (Cinderella-style), washing and rinsing a vintage blue motorcycle parked outside near a lawn chair. To the left a clothesline supports a flapping t wel that adds its own striped flair to the balletic mayhem, as the ever-iconic Goodyear Blimp soars majestically overhead. At one point in the action dozens of soap bubbles multiply, glinting and filling the sc een. Each section has a gently-comic dimension alternating with poignantly-lovely passages, matching the violins and woodwinds measure for measure. A beautiful, slender moth flutters and twirls to the music of a flute, acting as prima ballerina. All of this makes visual sense, thanks to the charm and persuasiveness of Kempthorn's drawing, added to the skill of the various animators and the aptness of the animation software, courtesy of Red Point Digital.

Britten's fourth Interlude is titled "Storm." Turbulent music evokes the anger and frustration of the Shropshire townspeople, who have tried to save a young apprentice from the cruelly-ambitious fisherman eter Grimes, and describes the violent coastal storms that take the lives of both apprentice and master. Here Kempthorn uses her pencil-character and the thin, lash-like marks that it makes to evoke the circling turbulence of the rain and wind, a self-referentiality that recalls many such tropes in early cartoons—ending with a scene featuring the moon and a sly nod to another lunar moment in history-making cinematic iconography.

The world premiere of the animated film *Ordinary Magic: A Sunday in the Cuyahoga Valley* by Amber Kempthorn will be presented "live" on screen accompanied by the Akron Symphony Orchestra playing Benjamin Britten's Four Sea Interludes Op.33 on October 15 at E.J. Thomas all in Akron, Ohio.

One hundred drawings selected from Amber Kempthorn's preparatory studies and cels made for her work *Ordinary Magic: A Sunday in the Cuyahoga Valley* will open to be public on October 7, displayed throughout Bonfoey Gallery.

Stills from Amber Kempthorn's animated film, *Ordinary Magic: A Sunday in the Cuyahoga Valley*, set to music of Benjamin Britten. The film will h ve its world premiere October 15 at EJ Thomas Hall in Akron, Ohio, with Britten's Four Sea Interludes, Op. 33 performed by the Akron Symphony Orchestra. PREVIOUS PAGES: Moonlight. FACING PAGE: Dawn. ABOVE: Sunday Morning. All images courtesy of the artist.

PHOTO

BRAXTON TAYLOR

PHOTO POETS

STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT

"How do you interpret the title, Photo Poet?" - Aja

"To be a photo poet, is to be someone who can capture a moment with the intention of telling a story in the final p oduct." - Braxton

From the hood to the woods and everywhere in between, Braxton Taylor's photography reflects on his personal exposu e to an array of everchanging environments. Shooting primarily on 35mm film, aylor's eye focuses on capturing beauty in blight and organic moments in culture.

Braxton shoots primarily on his Canon AE-1, while also utilizing a Minolta SRT 202 and an X-7. His film of choi e: Kodak Ultramax 400 and Cinestill 800.

Braxton is a self-defined hob yist who allowed his creative eye to guide him to making the images we see today.

To keep up with Braxton, follow him on IG—Instagram.com/smithtaylorsounds.

FOX

SUZUKI

IN THIS ISSUE

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BAYarts
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Cleveland Institute of Art
Cleveland Print Room
The Galleries at Cleveland State University
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Deep Roots Experience
Edward E. Parker Museum of Art
Flux Metal Arts
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Kent State University School of Art
La Cosecha Galeria
Morgan Art of Papermaking Conservatory
Prama Art Space
Praxis Fiber Workshop
The Sculpture Center
Summit Artspace
Transformer Station
Tremont
Valley Art Center
Waterloo Arts
William Busta Projects
YARDS Projects
Zygote Press

Galleries, museums and studios tell their own stories, in their own words, about their own exhibitions, projects, and opportunities.

Through Members Reports, CAN amplifies the oices of the region's art presenters by providing this platform for news from the source.

MEMBERS REPORT

Share the Past, Create the Future: Selections from the Akron Art Museum Collection

by Jared Ledesma, Senior Curator and Jeff atzin, PhD, Assistant Curator

ABOVE: Haslinger Galleries, installation view. FACING PAGE: Leroy W. Flint, Constellation of Hot and Cold Suns, acrylic on canvas, 1966. Collection of the Akron Art Museum, gift of Theresa Bedoya 2021.28.

Over the course of a century, the Akron Art Museum's collection has grown to more than 7,000 objects, many of which are rarely seen. To commemorate the fantastic progress the institution has made over the past 100 years, we've placed many of these works of art on display in our collection galleries, alongside longtime favorites. The spaces a e fully reinstalled and revitalized with new and fresh conversations around six core themes:

THE OTHERWORLDLY AND THE FANTASTIC

The at ocities of World War I and its abysmal aftermath drove many artists working in the early-twentieth century to create works inspired by psychology, fantasy, science fi - tion, and spirituality. Since then, artists have remained motivated to produce art grounded in these areas of thought. Thus, the a tworks within this theme convey meaning through fantastical imagery.

THE POLITICAL LANDSCAPE

Generally viewed as a means to display natural beauty, landscape art often unveils subjective and political undertones. Under this theme, some artists employ unique materials and photographic techniques to subvert the landscape tradition, while other, more conventional works are seen anew.

REALISM

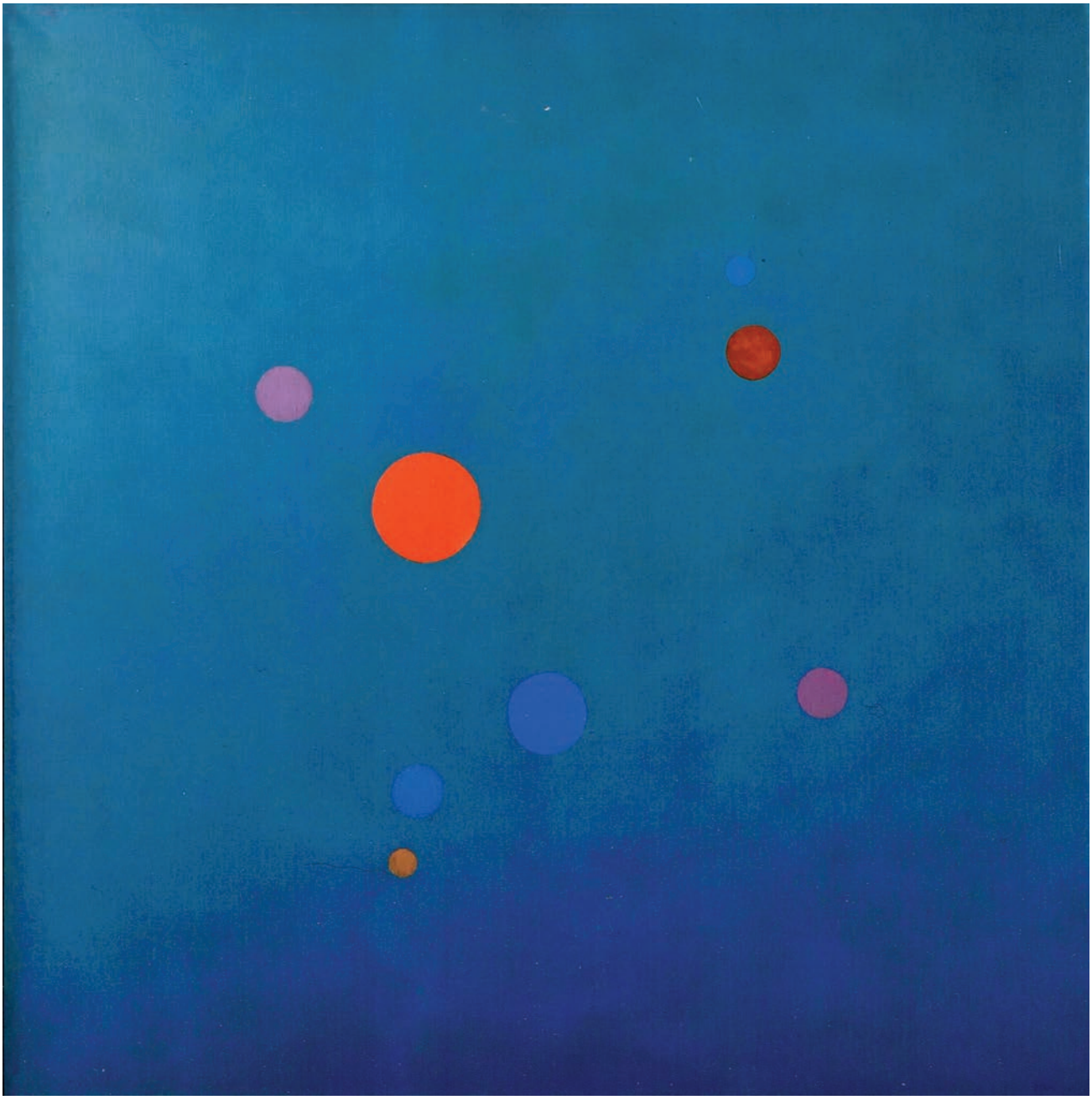
Artists can find subject matter for their wo k simply by looking at the people, places, and things around them. However, as the works within this theme demonstrate, there are many diffe ent ways to show reality: some artists do so through dense and intricate detail, while others freely explore imaginative styles.

IMAGES OF BLACKNESS

During the 1920s, the growing population of Black artists and creative thinkers in Harlem prompted a Black Pride movement that motivated countless artists to illustrate the hardships and joys of Black Americans. The wo ks within this theme show how, since then, artists have continued to develop this subject matter, challenging disparities of representation and depicting the subtle varieties within the Black experience.

ABSTRACTION

When art does not show anything recognizable and instead is composed of pure shapes and colors, it is called abstract. Tha label applies to each work of art under this theme. Artists have often pursued abstraction as a way to immediately communicate their



feelings and experiences, or other concepts that cannot be represented directly by images. Th ough abstraction, artists have also explored the materials, processes, and tools of art-making, and the experience of viewing artwork.

THE NATURAL WORLD

Nature can be beautiful, overwhelming, nurturing, dangerous, and more. For perhaps as long as art has existed, artists have hoped to capture these qualities in their work. Many have also sought to examine the ever-changing relationship between humans and the natural world. Each in their own way, the artists featured under this theme extend and expand these traditions.

In organizing the collection by theme rather than by historical period, we invite you to experience art in a way that reflects the present day, a moment that is both troubled and expansive. And, in shaking up our collection galleries, we are excited to share the depth and excellence of the museum's collection.

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

EVENTS

State of the Art: Constructs, November 12, 2022–February 26, 2023
Reflections on erception, through September 11
FRONT Triennial, through October 2
Good Hope, through May 14, 2023

Mycelia

by Laila Voss

N. William, Darcella and Melody, 3-pt lighting.

To quote a dear friend: "Cleveland is exploding with art this summer."

The F ONT International, CAN Triennial, and many festivals are exciting, concrete examples of the explosion. Like the action of mycelia, much more art-making continues to take place on subtler levels in schools, in neighborhood organizations, and community gardens. Artists impact children and youth through a rich range of in-depth arts experiences. During our Urban Bright Exhibition, I had the opportunity to contemplate many of this year's results.

Inspired by *The ouse on Mango Street*, Cynthia Penter introduced design concepts and expressive possibilities with a comprehensive photography curriculum in the New Tech West ninth-grade class. While learning techniques, developing ideas, and working together, the students successfully created compelling portraits.

Old Brooklyn Community Elementary School third- and fourth-graders *Told Their tories* in an Urban Bright program led by Guy-Vincent. The students collaborated to c eate map collages of locations with which they identified. Each class de eloped a color code to identify success, courage, growth, etc. The abstract qualities pull the viewer in to discover the relationships between color, shape, and place.

This is h w the next generation of participants, rising art stars, and donors get started. Goals and ideas need to percolate over time. Just wait.

ART HOUSE, INC.
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

EVENTS

Family Open Studio, 1-3pm every third Saturday
Family Clay Day, 10am-noon Saturdays, September 17 & November 26
Artist Inventory Challenge, 7-10pm Saturday, October 1
Community Culture Night, TBD

John W. Carlson: A Retrospective at ARTneo

by ARTneo Sta

John W. Carlson (1954-2020), #94, charcoal on paper.

John W. Carlson's art and life are being celebrated by an exhibition at HEDGE Gallery and the ARTneo Museum. Primarily known for his paintings, Carlson also created a remarkable body of works on paper, which will be showcased in ARTneo's intimate gallery. It will include many prints and drawings on view for the first time and serve as a complement to the larger works and paintings on view upstairs at HEDGE.

A student of art history, Carlson's prints and drawings demonstrate an affinity for the graphic ocabulary of artists he admired, including Egon Schiele and Lucien Freud. His drawings, in particular, demonstrate his powerful use of gestural mark-making and his mastery of the human form.

Carlson's sudden death in 2020 was a huge loss to the art community—both as an artist and as a mentor to so many creatives. His talent was matched by his empathy, warmth, and love of learning, especially about art and music. Viewers will have the opportunity to experience this remarkable person through his art, on view in both HEDGE Gallery and ARTneo Museum from September 14 through November 4.

ARTNEO
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

EVENTS
John W. Carlson: A Retrospective, September 14–November 4, on view in ARTneo Museum and HEDGE Gallery.

Art, Chronic Illness, & Disability

by Megan Alves

Kristi Copez, The Fire Next Time, relief print, 2018.

Many folks consider chronic illness and disability a "them" rather than an "us" problem—an unfortunate but distant reality which impacts only a handful of the population. This could 't be further from the truth. According to the CDC, an estimated 26 percent of Americans experience some form of disability, with women and People of Color being affected at rates much higher than their peers. Inclusion and accessibility are everyone's responsibility, and the arts community has the chance to be the vanguard of social change.

This eptember, the Artists Archives is proud to present *W/O Limits*, an exhibition of visual art created exclusively by people experiencing chronic illness and/or disability. Curated by Megan Alves and Mindy Tousley, the remarkable show emphasizes audience accessibility, raises awareness for inclusion within the arts, and inspires visitors with the work people experiencing chronic illness and disability can create.

W/O Limits: Art, Chronic Illness, & Disability showcases the evocative work of nine Northeast Ohio artists, including Sarah Brown, Kristi Copez, Chappelle Letman Jr., MANDEM, Meg Matko, Arabella Proffe , Nate Puppets, Andrew Reach, and Kate Snow, and features a wide array of dynamic art from painting to video installations and interactive digital creations.

The exhibition was concei ed by curator Megan Alves as an extension of her own journey living with scleroderma, a rare and progressive autoimmune disease which impacts the connective tissue. She explains, "After I was diagnosed, I started looking around. I realized how many brilliant artists I knew who were also experiencing some form of disability. Far from diminishing the quality of their work, these challenges made their art MORE engaging because it tackles part of the human experience—the realities of living in a fallible and fleshy body which will eventually break down."

Included in the show are the powerful self-portraits of Kristi Copez that explore the intersections of her identity as a Black Disabled Woman. As she explains, "A question I ask myself as someone with a disability is 'what are you presenting to the world?' I constantly worry about whether I am 'showing,' whether my disability is visible, and I will be discounted, or conversely, not visible enough and I will be doubted. These are portraits of a Black body. A Woman's body. A Sick body. What I want you to see is the beauty of the art *AND* the illness."

Thanks in pa t to the support of a grant by the Cuyahoga County Board of Developmental Disabilities, *W/O Limits* also features a variety of accessibility measures including braille text, a wheelchair-friendly layout, and a selection of touchable sculptures for those with sensory sensitivities and visual impairments. Artist Andrew Reach, known for his buzzing, large-scale digital prints, was commissioned to make one such tactile piece. "At first, the thought intimidated me " Reach admits, "but it had been a few years since I worked in 3D and it would be healthy for me mentally to challenge myself and expand into new territory. Digital technology is a gift to the disabled, allowing expression that can be too physically demanding with traditional tools." The esult is a 3D printed hashtag symbol, comprised of eighty individually hashtagged relief blocks—a sensory feast which transmits the modern experience of metadata to both the eyes and hands.

Of particular note is the posthumous display of the work of Chappelle Letman Jr., a successful painter and printmaker until the age of 41 when he "woke up blind," losing his sight to glaucoma just days after his mother's death. Rather than give up his life as a visual artist, Letman turned to carving stone. Letman came to discover he "was not a 'blind artist,' I was an artist who was blind. Making art puts me in a state of mind where my disability is not an issue. My life and art is a unity of purpose, spirit, and the moment transcending limitations and academic rule by the grace of the creator and my ancestors. I've always been an artist since day one. I didn't let a disability interfere with my life's calling." His work will be archived in the museum's permanent collection after the exhibition closes.

W/O Limits: Art, Chronic Illness, & Disability will open with a free public reception from 5:30 to 8 pm on Thursda , September 22, and will be on view until November 12. For a full list of the robust accompanying program and other events, visit artistsarchives.org.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

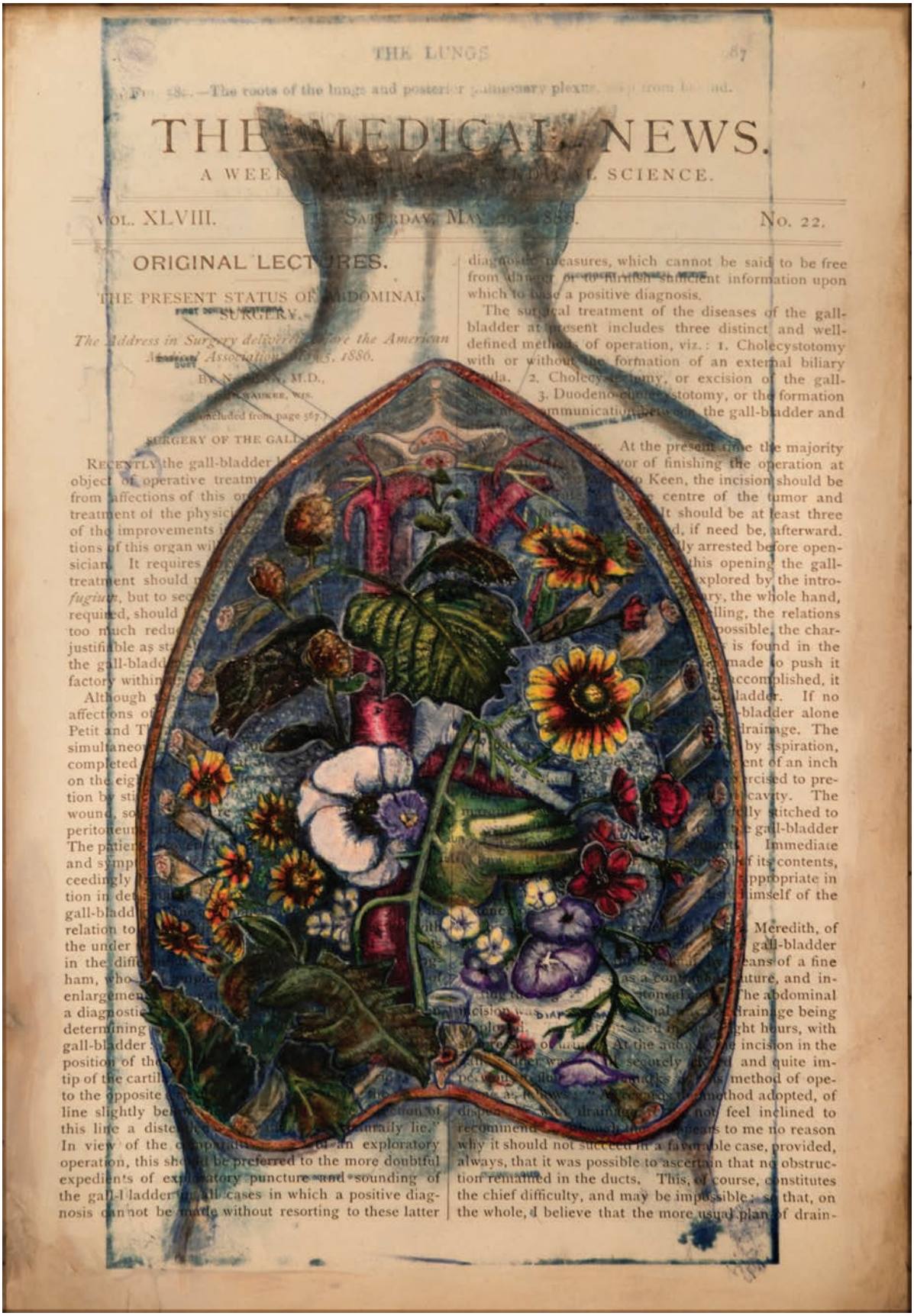
1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

EVENTS

W/O Limits: Art, Chronic Illness, & Disability, September 22–November 12. Curated by Megan Alves & Mindy Tousley. Opening reception 5:30-8pm Thursday, September 22

W/O Limits: Virtual Artist Panel, (TENTATIVE DATE) 7-8pm Wednesday, October 12

Puppet Making Workshop, 1-2:30pm Sunday, October 23. Led by Nate Puppets with facilitation by Chris Richards-Pagel, BFA, MSW, APSW. For more information visit artistsarchives.org.


THE LUNGS 87
THE MEDICAL NEWS.
A WEE SCIENCE.
VOL. XLVIII. SATURDAY, MAY No. 22.
ORIGINAL LECTURES.
THE PRESENT STATUS OF ABDOMINAL SURGERY.
The Address in Surgery delivered before the American Medical Association
BY N. WALKER, M.D.,
MILWAUKEE, WIS.
SURGERY OF THE GALL
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why it should not succeed in a favorable case, provided, always, that it was possible to ascertain that no obstruction remained in the ducts. This, of course, constitutes the chief difficulty, and may be impossible; so that, on the whole, I believe that the more usual plan of drain-

MANDEM, Peter K. [The Present State of Abdominal Surgery, ca. 1906], The Anarchronist Archives, cyanotype and shellac ink [on 1886 medical journal page], 2022. Project supported by The Satellite Fund, administered by SPACES, and funded by The Andy Warhol Foundation for the Visual Arts Regional Regranting Program.

BAYarts Artistic by Nature Annual Plein Air Paint Out and Sale

by Karen Petkovic

En plein air is a French expression meaning "in the open air" and refers to the act of painting outdoors with the artist's subject in full view. Plein air artists capture the spirit and essence of a landscape or subject by incorporating natural light, color, and movement into their works.

BAYarts is nestled in the beautiful Huntington Reservation of the Cleveland Metroparks in Bay Village. For many years we have been planning to host an annual BAYarts plein air event, inviting local artists to our campus for a weekend of painting in nature. The plan was tabled for a f w years as COVID restrictions delayed our ability to have an event this size. This ear we will make it a reality and present the Artistic by Nature Annual Plein Air Paint Out and Sale, September 23 to 26.

To pull off this e ent, we invited Jeff Suntala, a plein air painting expert who has honed his skills all over our region—painting scenes depicting the variety of our Northeast Ohio landscapes from the cities to the shores of Lake Erie. Suntala is a watercolor artist and an art educator who belongs to many organized painting groups, such as the Urban Sketchers and The retentious Cleveland Portrait Artists. His work has been awarded and displayed throughout our region. Suntala will be on premises for a workshop on Saturday, September 17, where he will demonstrate his technique and advise students of all levels on the art of plein air and how to compose a successful plein air painting. The painting eekend will conclude with a judging by Suntala, followed by an awards ceremony and reception. Examples of Jeff untala's plein air work can be found at suntalawatercolors.com/plein-air/.

Registration for the Artistic by Nature Annual Plein Air Paint Out and Sale will be available at bayarts.net on Monday, August 15. We will provide a detailed overview of the weekend's painting activities, as well as the September 17 workshop held prior to the event.

Watercolors by plein air instructor and judge Jeff Sun ala. TOP: Kinkel Avenue. ABOVE: Mallory Regatta.

BAYARTS
28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

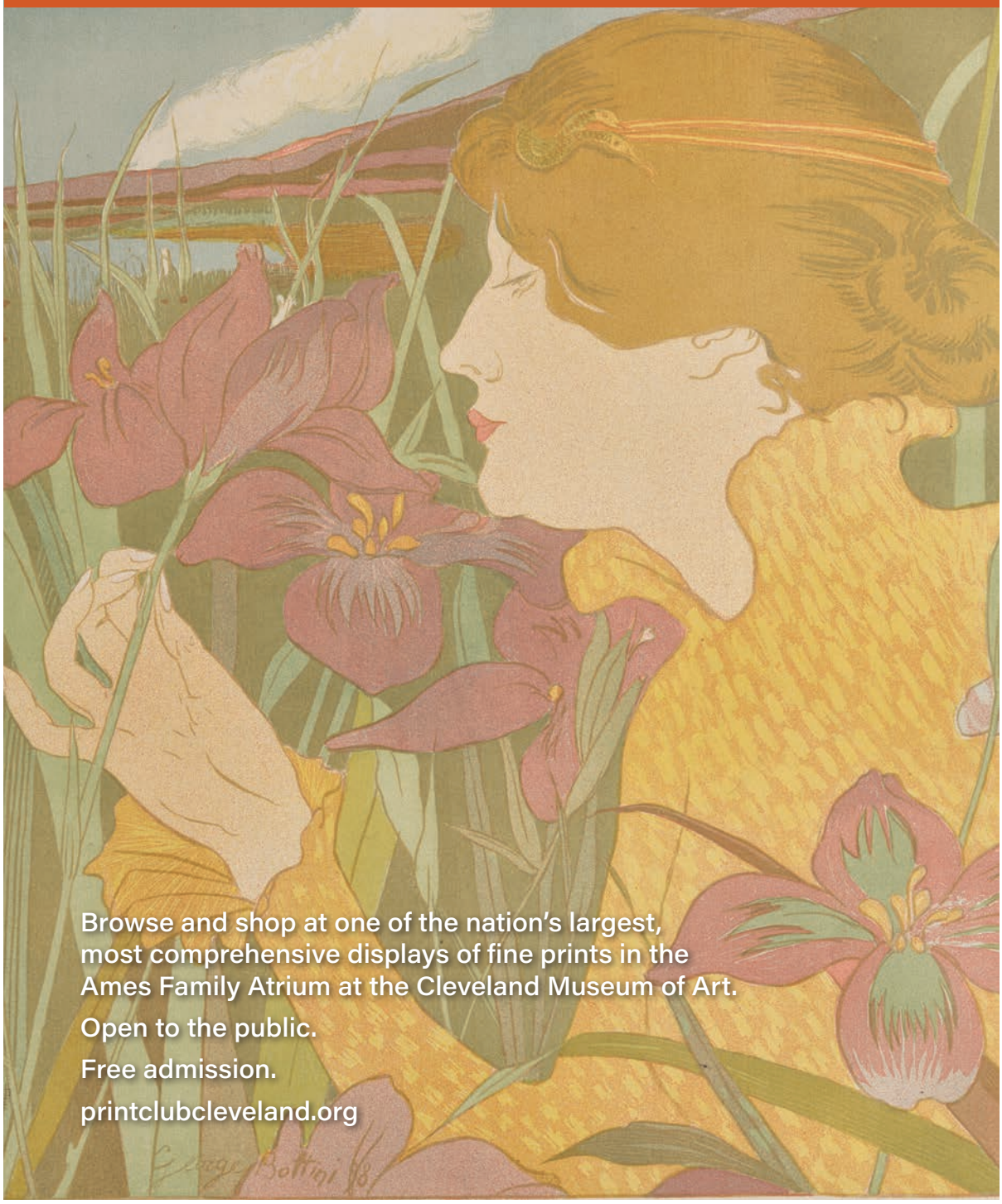
EVENTS

Plein air workshop with Jeff Sun ala, Saturday, September 17

Artistic by Nature Annual Plein Air Paint Out & Sale, September 23–26

OCTOBER 13–16

FINE PRINT FAIR



Browse and shop at one of the nation's largest, most comprehensive displays of fine prints in the Ames Family Atrium at the Cleveland Museum of Art.

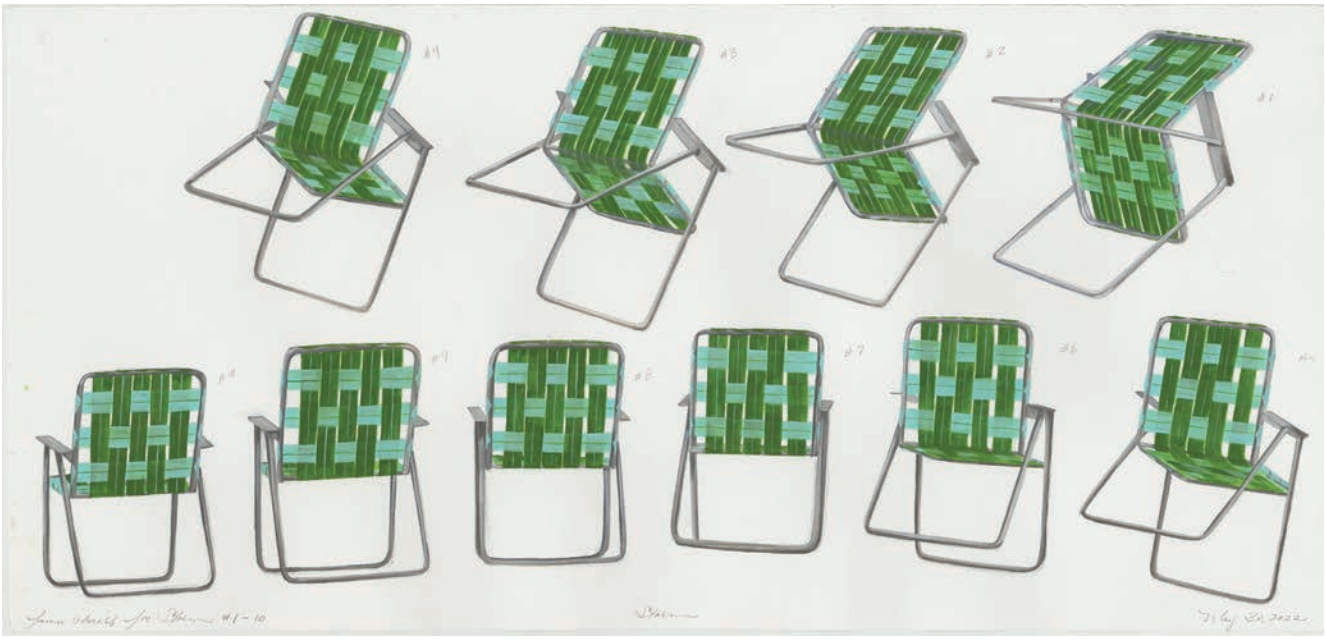
Open to the public.

Free admission.

printclubcleveland.org

Bonfoey Gallery Presents *(With)Drawing*, an Exhibition of Work by Amber Kempthorn

by Emily Rowlett



Amber Kempthorn, drawing from her animated film *Ordinary Magic: A Sunday in the Cuyahoga Valley*. Image courtesy of the artist and Bonfoey Gallery.

Over the last three years, Amber Kempthorn has drawn, written, directed, and produced four animations that visually translate British composer Benjamin Britten's Four Sea Interludes into familiar scenes from the Northeast Ohio region. Created in collaboration with the Akron production studio Red Point Digital, *Ordinary Magic: A Sunday in the Cuyahoga Valley* is supported in part by a grant from the John S. and James L. Knight Foundation.

Ordinary Magic's premiere screening will take place on October 15, at E.J. Thomas Hall in Akron with live accompaniment of Britten's Four Sea Interludes by the Akron Symphony Orchestra as part of their Pastoral Symphony concert. Opening October 7, Bonfoey's accompanying exhibition, *(With) drawing*, will include an extensive selection of Kempthorn's hundreds of meticulously rendered drawings, revealing the process behind the production.

The exhibition title, *(With)drawing*, is multi-layered; inspired by the sixteenth-century term "withdrawing room," which describes a place in the home where occupants withdrew for privacy, the title also refers to the choice of drawing as vernacular. As Kempthorn responds to the world through artmaking by withdrawing to her studio, with *Ordinary Magic* she has also translated Britten's music through drawing.

The c eation of *Ordinary Magic* has been generative to Kempthorn's practice. As the artist states, "while the animation's narrative is told through my visual vocabulary, I've had to approach my practice in an entirely new way: from considering how things move and interact with one another, to visually capturing the beauty of Britten's compelling music." With this exhibition, Bonfoey Gallery showcases the tremendous amount of time, energy, and talent that went into creating this new work.

(With)drawing will be shown at Bonfoey Gallery from October 7 through November 5. Join us for an opening reception with the artist from 5 to 8 pm on Friday, October 7. For more information about the exhibition and opening reception, please visit bonfoey.com or contact Bonfoey Gallery at (210) 621-0178 or gallery@bonfoey.com.

Tickets for the premiere of *Ordinary Magic: A Sunday in the Cuyahoga Valley* are available for purchase at akronsymphony.org.

BONFOEY

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

EVENTS

(With)drawing, an exhibition of work by Amber Kempthorn, October 7–November 5. Opening reception 5-8pm Friday, October 7

Ordinary Magic: A Sunday in the Cuyahoga Valley, premiere screening Saturday, October 15 at E.J. Thomas Hall

Claudia E. Zapata
Keynote Speaker

Amos Kennedy
Outstanding Printmaker Awardee

Josh MacPhee
Featured Speaker

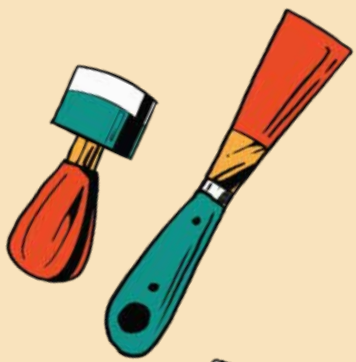
Jennifer Mack-Watkins
Featured Demonstration

POWER OF PRINT

Resistance, Revolution & Resilience

OCT. 13-16 2022

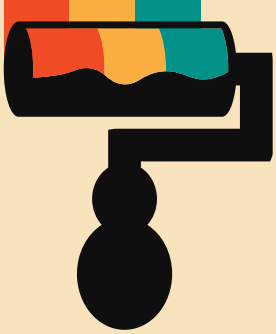
KENT, OH



Prints have cultural relevance.

Prints hold the power to promote social change and create a timely commentary. As a medium, print is invested in multiple, distribution, and popular culture: printmakers have a take in politics, resistance, and social justice. Kent State University, the site of a watershed moment during the Vietnam War era, is both a significant and poetic site in which to host the 2020-22 Mid America Print Council Conference. From Me Too to Black Lives Matter, our country is in another defining moment largely being led by our youth, who are invested with reinventing and reinvigorating the political landscape.

Learn more at www.mapc2022.com



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KENT STATE UNIVERSITY School of Art

McCLAIN'S PRINTMAKING SUPPLIES

Faculty Exhibition, Print Conference Highlight CIA's Fall O erings

by Michael C. Butz

Works of printmaker Maggie Denk-Leigh, chair of the Cleveland Institute of Art's Printmaking Department. LEFT: Whistled Wheat, part of the *Cuyahoga Valley National Park Series*, screenprint with laser-etched collage on handmade paper, 22 X 30 inches. CENTER: Wander, part of the *Cuyahoga Valley National Park Series*, screenprint with laser-etched collage on handmade paper, 22 X 30 inches. RIGHT: Something Nice, screenprint on Rives BFK, 11 X 15 inches. All images courtesy of the artist.

Printmaker Maggie Denk-Leigh, chair of the Cleveland Institute of Art's Printmaking Department, has participated in the college's annual *Faculty Exhibition* more than twenty times during her career.

She finds the experience aluable. Like her colleagues, all of whom are practicing artists and designers, Denk-Leigh balances personal goals and her studio practice with responding to the learning environment at CIA. The *Faculty Exhibition* provides an opportunity to grow and explore through that process.

"When I'm showing work or making work in a regular studio practice, I'm responding to things I want to make, provoke, provide, challenge or do," she says. "But with the faculty show, in response to things that might be going on at school, I might also be pushed to try something I might not have tried before. It gives me that yearly moment to say, 'Maybe I'll stretch a little bit here or go back and visit something in a new way over here.'"

That c eative experimentation—in the form of original and innovative works by CIA's world-renowned faculty—will be on view when the 2022 *Faculty Exhibition* opens during a reception on November 11 in Reinberger Gallery. The sh w will remain up through December 22.

"If you haven't been to a *Faculty Exhibition*, you might have a pre-conceived notion of what you might see—and on some level, you'll be rewarded. You'll see paintings, drawings, animations and works in crafts," she says. "But what you'll also see is a lot of nuance and adventure. So, you're always rewarded with a fresh take on something. I think being part of that kind of community of artists is pretty inspiring."

WE WANT MORE POP-UP EXPLORES PRINTMAKING, POLITICAL ACTIVISM

Artist, designer and archivist Josh MacPhee will return to CIA as part of the Mid America Print Council's conference, The ower of Print: Resistance, Revolution & Resilience.

Kent State University will host the conference but CIA is a partner site. In Reinberger Gallery will be *We Want More*, a pop-up exhibition that builds off acPhee's spring 2022 exhibition at CIA, *We Want Everything*.

We Want More will be on view from October 13 to 16 and feature portfolios, including from CIA faculty, that contain prints related to themes of resistance and the history of print. MacPhee is a featured speaker and will deliver a talk on October 16 at CIA.

"His voice of elevating communities through the power of print lines up with the theme really naturally," Denk-Leigh says.

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

EVENTS

The Holy Land: A Semester in Jerusalem by Drawing Major Alison Alsup, September 9–23 in the Ann and Norman Roulet Student + Alumni Gallery

We Want More, October 13–16 in Reinberger Gallery

cARTa Exhibition, October 28–29 in Reinberger Gallery

Faculty Exhibition, November 11–December 22 in Reinberger Gallery

FRONT Triennial: Oh, Gods of Dust and Rainbows, through October 2 in Reinberger Gallery

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Bivens Fellowship, Peer Show, and More at CPR

by Jeff Curti

Photo by Sydney Nicole Kay.

Artists Sydney Nicole Kay and Camilo Gonzalez Barragan, recipients of the 2021 Stephen Bivens Fellowship, will be presenting work created during their residencies at an exhibition in the CPR gallery from August 27 through September 17. Started in 2021, this memorial fellowship is a project housed at the Print Room. This annual two-month esidency provides two artists with space and funding to focus on their practice and is supported in partnership with art.BIV and CPR.

From September 24 through October 22, the winners of our 2021 national juried *Peer Show* exhibition—Ilenia Pezanniti, Cara Lee Wade, and Jeremy Underwood—will have their work on display, as one of the prizes given in that competition.

The 2022 tephen Bivens Fellowship participants Chris Mason and Keelyn Bradley will be showing their residency work in our gallery from October 29 through November 19. Artist Bradley will present *Looking For Emmett Till: An American Boy Tour Project*, which combines stop motion animation, visual poetry, and traditional documentary filmmaking techniques. ason, a Cleveland artist and image maker, makes distinctions and decisions about what to extract from the constant visual noise of the world with a consistent practice that is awe-inspiring.

And The Cle eland Foundation's Equity in the Arts award recipient, photographer, and activist Ruddy Roye's *Outhwaite Homes Estates* series will be exhibited at the Print Room from November 26 to December 17. This project, centered in the historical Central community, documents the neighborhood by interviewing past and present residents.

CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.802.9441

EVENTS

2021 Stephen Bivens Fellowship Exhibition, August 27–September 17
2021 Peer Show Winners Exhibition, September 24–October 22
2022 Stephen Bivens Fellowship Exhibition, October 29–November 19
Ruddy Roye Outhwaite Homes Estates Exhibition, November 26–December 17

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Ashtabula, OH 44004
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Call for Entries: The 24th *Robert Thürmer People's Art Show* at the Galleries at Cleveland State University

by Kendall Christian, Director

Installation view of a previous iteration of *The People's Art Show* in The Galleries at Cleveland State University.

The 24th *Robert Thü mer People's Art Show* is back after being cancelled in 2020! This biannual e ent has become the signature event for the Galleries at CSU. The *People's Art Show* is a free, non-juried, uncensored exhibition celebrating creativity, diversity, and imagination. The exhibition is open to everyone, and all entries will be exhibited. To participate, drop off up to two works of original art in any medium, any subject, and any size. All submissions must be exhibit-ready with all hanging hardware, mounts, and written instruction included. Gallery staff will ha e final say on placement, lighting, and labels to accommodate time and space limitations.

The *Robert Thü mer People's Art Show* was renamed in perpetuity to acknowledge Thürme 's significant contributions and thirty years of service to the Galleries at CSU. The exhibition uns from September 20 to November 26. A catered opening reception will be held on Saturday, September 22, at the Galleries. All are invited.

GALLERIES AT CSU

1307 Euclid Avenue
Cleveland, Ohio 44115
class.csuohio.edu/art-gallery
216.687.2103

EVENTS

Artwork Drop-O , 11am-4pm Tuesday, September 6–Saturday, September 10

Robert Thürmer People's Art Show, September 20–November 26. Opening reception 5-8pm Thursday, September 22

Artwork Pick-Up, 11am-4pm Tuesday, November 29–Saturday, December 3

The Galleries at CSU is open from noon to 5 pm Tuesday through Saturday.

Amani Williams at Deep Dive Art Projects: Returning the Gaze

by Bellamy Printz

Amani Williams, Garden Afternoon, watercolor monoprint, 19 X 26 inches, 2022. Courtesy of Deep Dive Art Projects.

Amani Williams's exhibition, *Coming at You, Red Hot and Full of Desire*, is a poignant response to the June 24 SCOTUS decision to overturn Roe v. Wade. These monoprints created during her 2022 residency at Deep Dive Art Projects highlight moments of desire, temptation, and arousal through self-stimulated intimacy and consensual partnership. While issues of sexuality, body-positivity and feminism are current topics of discussion—the concept of female autonomy is being threatened so viscerally by specific federal and social a eas that one can easily see how a woman in power challenges the current state of affairs. n Williams' work, women have the upper hand. The sensuali - ing of the female form demands that we look, acknowledge, and connect with the authority of a self-fulfilled female

Inspired by traditional pin-ups of women from Betty Page to Vargas, Williams takes the heterosexual teasing of the model's gaze and turns it on its head. To Williams, "[the traditional pin-up] embodies servitude and compromise to achieve a fantasy geared towards cis straight American men. The pin-up presents a promise of false access to a 'woman' built off the American ream and the trauma of two World Wars." This common presentation of women that has continued to the present through all media is damaging to women—both in terms of shaming women for their own sexuality and fully embracing the commodification of women as a pleasure-servant to men. Williams says, "I take pin-ups, Playboy centerfolds, and models which are all part of 'low-culture' to talk about imagery of women [writ-large] and how it symbolizes straight sexuality in the media."

I first saw Aman 's works at the CIA BFA show at Reinberger Gallery in 2021 and could not get them out of my mind. At a point in my life where I am questioning my own physical attractiveness and identity as a middle-aged (some would say senior) woman, the confidence and ga e of her female subjects gives me a jolt. When I look at her images which show a representation of the female form, I feel 100 percent seen. Collaborating with Amani has given me the opportunity to see how these often-monumental paintings might be translated into print media. With the significant body of monoprints produced during her residency at The eep End, one can see how the intimacy and layering that occurs through printmaking can add a new dimension to this very powerful work.

DEEP DIVE ART PROJECTS

at The Deep End
423 East 156th Street
Cleveland, Ohio 44119
deepdiveart.com
Call or email for appointment.
bellamy@deepdiveart.com
216.973.1986

EVENTS

Coming at You, Red Hot and Full of Desire,
opening reception 5-8pm Friday, September 2

Deep Roots Experience Presents Fall Shows

by David Ramsey

Scenes from exhibition openings at Deep Roots Experience Gallery. Images courtesy of Deep Roots Experience.

A DAY NO ONE WILL REMEMBER: DONALD BLACK JR.

"*A Day No One Will Remember* is a collection of images assembled over the course of several years. I decided to take a detour on my creative journey and return home to Cleveland, Ohio. I started creating images that only an insider could see and began to make images that reflected my pe ception of my reality. Taking all the pictures I wish I'd taken as a child. Seeing myself and where I come from has influenced an obsession to photograph the children that I see around me. Evidence of their existing that will be available when they begin their journey of self. I wish someone would have taken pictures of me and my friends in our element. I have become the answer to that wish.

We carry an infinite amount of exper - ences, most of them will not be remembered. These images epresent some of those instances. The photograph at best wil serve as a trigger—proof that the moment happened." Donald Black Jr.

DOPE BOY CHIC

Dope Boy Chic is centered around the elements of Black American culture that showcase the creativity, vision, and culture that are often presented in caricature-style offerings. *Dope Boy Chic* highlights creatives from fashion, music, visual arts, and more! Black Lives Matter Cleveland will be present to provide context to the culture and the elements that are represented in the exhibition. Featuring new works from Miya Bailey, Paper Frank, Mr. Soul, Bee1ne, Dayzwhun and more, the art exhibition will celebrate the culture that continues to produce one of America's most profitable expo ts: arts and entertainment.

CASSIETTA HARRIS (MYSTIC HEARTH)

Cassietta (Cassie-etta) Harris, also known as "mystic.hearth" on Instagram, is a self-taught visual artist from Cleveland. While capable of working in most mediums, she focuses mainly on acrylic paint and linocuts, with bold lines and bright colors at the forefront of her style.

DEEP ROOTS EXPERIENCE

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

EVENTS

A Day No One Will Remember: Donald Black Jr., August 20–September 11
Fresh Fest Art Zone, September 10
Dope Boy Chic, September 24–October 30
Cassietta Harris (Mystic Hearth) Solo Show, opening November 2022

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Edward E. Parker Museum of Art—Fall 2022

by Lazelle Carmen

LEFT TO RIGHT: Micah Parker (son), artist Edward E. Parker, and Edward E. Parker Museum of Art board member DeWayne Thomas.

COLLARD GREEN FESTIVAL

Greetings from EEPMOA. We have good news—it's been a while, but the Collard Green Festival is back! We are happy to resume this signature event, as we bid farewell to Summer and begin our Fall 2022 programming. Scheduled for Saturday, September 24, from noon to 6 pm, the festival will feature a collard green cook-off, awarding 1st, 2nd, and 3rd place cash prizes. A panel of judges will select winning dishes based on best presentation, and overall taste. Food tickets will be available for purchase prior to, and during the event. Join us for live music, art, raffles, welry, fashion, face painting, and interactive activities for families. General admission is free. Vendor space is available for $35. Cook-off pa ticipants must sign up in advance.

ALTERNATIVE HEALTH FAIR

The Alternati e Health Fair will also return this Fall. The fair is scheduled for aturday, October 8, from 11 am to 5 pm. Alternative medicine is focused on overall physical, mental, spiritual and emotional wellbeing. Many people have found benefit in these treatments when traditional treatments fail them. Attendees can see practitioners from more than one discipline on the same day, and for a fraction of the typical cost. Dr. Foy, a chiropractor, and member of the EEPMOA Board of Directors, is organizing the fair. Previous fairs have offe ed herbalism, Reiki therapy, accupressure, energy healing and other holistic remedies. Vendor space is available for this event as well.

HONORARY STREET SIGN

In case you didn't know, Ed Parker was recently recognized by the City Council of East Cleveland. An honorary street sign that reads "Ed Parker Way" was erected and unveiled on the corner of Rosalind and Euclid Avenues—where the building that houses Snickerfritz Cultural Workshop for the Arts and the Edward E. Parker Museum of Art is located. Along with members of council, several friends, family members, and fellow artists gathered in support to witness the ceremony.

EXHIBITS/ARTIST SPEAK

Edward Parker is the curator for Shinn House galleries, located within Mount Zion Congregational Church. Exhibitions remain on display for six to eight weeks and usually feature three artists. The unday following each closing show, the artists gather at the museum to discuss inspiration, process, and their body of work in a public forum. Food will be available for purchase, and dessert will be on us. We expect these exhibits to resume by the end of the year and need artists who are interested in exhibiting their work to contact Ed.

ART CLASSES

Art class is in session from 6 to 8 pm every Tuesday and Thursday e ening. All experience levels are welcome, and no registration is necessary. Students are currently creating in watercolor, graphite, and colored pencil, but all mediums are welcome. If you're ready to create your next masterpiece, or want to explore your artistic ability, or your craft, please join us. By the way, classes are free for seniors.

CALL FOR ARTISTS

Before the pandemic, an open-mic night was added to our schedule, but we decided to postpone due to safety concerns. We are revisiting the idea and will choose a start date sometime after Thanksgiving. We'd like to start by welcoming vocalists and musicians to perform. If things go well, we could extend the performance range to include poetry and performance art. Prizes will be awarded, and food and beverages will be available. If you are a performer, reach out to us. We'll add you to our blast list and provide event updates. We will be circulating fl ers and using social media to gauge interest.

BUSINESS HOURS

The museum is open f om 10 am to 3 pm on Monday through Friday. Appointments are necessary for visits outside of normal business hours—give us a call to schedule or if you have questions. At EEPMOA, we believe artistic expression has transformative powers. That is just one eason our motto is "Think a t for social development."

EDWARD E. PARKER CREATIVE ARTS COMPLEX/SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

EVENTS

Collard Green Festival, noon-6pm Saturday, September 24

Alternative Health Fair, 11am-5pm Saturday, October 8

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Happy Hands, Happy Hearts, Happy Anniversary!

by Kim Baxter

Earrings, by Flux Metal Arts 2019 Peoples Choice winner Teresa Kiplinger.

Ting, ting, ting, hear the anvil ring! The sounds of hammers and saws are music to our ears, and we are excited to celebrate a milestone of TEN years of creative community in the jewelry and metalworking arts.

On November 2, 2012, we opened our doors in Mentor, welcoming the community in for the first time, embracing the c eative spirit and community, creating a shift from studio isolation to shared creative space. Instructors and students from around the region, across the country, and Canada have joined us in the studio. We couldn't be more honored to become a destination for quality instruction in the jewelry and metalworking arts.

Staying true to our roots, we encourage creativity and exploration, and celebrate our diverse artistic community. Join us this fall to enjoy a variety of jewelry-making classes, including our popular techniques like Introduction to Jewelry & Metalsmithing, enameling, metal etching, silver metal clay, and more.

Flux Metal Arts is excited to welcome the return of our *Annual Student and Instructor Exhibition!* Opening Friday, November 4, and running through Saturday, November 19, our talented community of students and instructors join together to show off their latest jewelry and metalworking creations. The festi e community reception will include door prizes and the presentation of a people's choice award. Many works will be available, and it's a great way to get a jump on your holiday shopping and support local artists from across Northeast Ohio.

The anni ersary celebration continues on Saturday, November 5, with our Open House. Free mini workshops, tool demos, and special giveaways will be scheduled throughout the day to celebrate our special milestone anniversary.

Find out how happy hands make happy hearts, and join us this fall to celebrate! Visit fluxmetala ts.com for a complete list of current classes and events.

Flux Metal Arts offers a wide variety of exciting classes and workshops in jewelry making and metalworking for students and artists of all levels. Our comfortable and inviting studio encourages creativity, exploration, and artistic community. We celebrate our artistic community through our storefront gallery featuring over twenty local Northeast Ohio artists. To learn more, visit our website at fluxmetala ts.com.

FLUX METAL ARTS

8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxme alarts.com
440.205.1770

EVENTS

10th Annual Student and Instructor Exhibition, November 4–19. Opening reception 6-9pm Friday, November 4

Anniversary Open House, 10am Saturday, November 5

Framed Gallery Fall Shows: Ti ani Glenn and Buchi Upjohn

Buchi Upjohn, Kiss of the Wind.

Ti ani Glenn, My Story Is Already Told, oil on canvas.

TIFFANI GLENN: RISE TO THE OCCASION: WOMEN EMPOWERED

Tiffani lenn draws upon her own world-view as a woman, and her formal education in media arts and animation to generate a body of works filled with energy and range. Today, Glenn finds solace in painting images viewers often find p ofoundly familiar: refle - tions of oneself on canvas with a distinctive and whimsical point of view.

Using vibrant colors to set the tone and tenor of her canvases, Glenn paints mostly Black women overcoming adversity exuding self-love, acceptance, confidence and emp w-erment in each artistic work. Still, her mission is to develop bodacious images that come across as proud and inspiring while embracing an individual diversity and diffe ence.

Using oil paints, Glenn has developed a personal panache for blending colors to convey depth and context. Likewise, she effecti ely finds her personal oice within the modality to forge an artistic expression that inspires, invigorates, and frees the human spirit.

Glenn, a native of Tampa, Florida, earned a BFA from the Art Institute of Tampa.

BUCHI UPJOHN

A native of West Africa, Buchi Upjohn started working on his degree program at age fifteen and eceived a BA in fine an applied arts at the University of Nigeria in 1986. He then worked for a year in an advertising firm in igeria.

Always open to travel, Upjohn moved to England where he realized he could pursue painting full time. The esponse he received was so encouraging that he and an illustrator friend opened an art studio in London. Open to new experiences, Upjohn moved to the United States. He spent a few years in New York, New Jersey, and Delaware before he moved to Georgia where he now resides. Renowned artist Buchi Upjohn Aghaji expresses his art through a variety of media including oil, watercolor and acrylic on canvas, burlap, paper, metal and wood.

Upjohn believes that one's artistic creations cannot be separated from his experiences; therefore, he reaches deep into his cultural and spiritual experiences to come up with images that truly engage the viewer. Th feelings evoked by his work can only be described as exhilarating.

FRAMED GALLERY

15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

EVENTS

Ti ani Glenn, Rise to the Occasion: women empowered, opening in late August

Buchi Upjohn, opening September 9

John W. Carlson: A Retrospective at HEDGE Gallery

by Hilary Gent

A long-awaited memorial exhibition for Cleveland artist John W. Carlson opens this September at HEDGE Gallery and ARTneo Museum featuring paintings, prints, and drawings created during his extensive artistic career in Northeast Ohio.

John passed suddenly in December 2020, leaving behind a remarkable collection of his artwork, some very recently completed and never seen in public. At the pinnacle of his career, he saw his most well-received solo exhibition, *BLUES*, at HEDGE Gallery in February 2020. This memorable, nearly sold-out show claims the largest attendance numbers ever at the gallery for the opening reception and artist talk.

Carlson's paintings had begun to garner national recognition after exhibitions at Field Projects in New York in 2019, with work purchased for collections at Erie Art Museum in Pennsylvania and Massillon Museum in Ohio. Carlson had been accepted into numerous juried shows, including the prestigious *Butler Midyear Show*, and was juried into *The hio Arts Council Riffe allery First Juried Show* in Columbus, along with the Zanesville Museum in 2019 and 2020.

Always artistically gifted, John began his career by attending Cleveland's Cooper School of Art. He found a balance between expressive drawings and boldly-executed paintings, combining oils, charcoal, and graphite. The human figu e permeated most of Carlson's work, exploring themes such as family, gender, and relationships. He often sketched from life, capturing the form with energetic lines. His sketches were translated into his distinguished painting style, illustrating passionate emotions through thick, layered brushwork and vigorous mark making.

John Carlson collaborated with his partner, artist Shari Wilkins, on the project titled American Emotionalism, founded in 2015. A manifesto of artistic intention was created for this movement, revealing ways that Carlson and Wilkins challenged themselves in their work. Spanning a wide variety of mediums—from photography and music to painting and collage—American Emotionalism was a reaction against the over-explanation of visceral work.

John W. Carlson, Ghosteen.

Carlson and Wilkins' intention was to create work that elicits emotions arising from intuitive feelings, leaving space for viewers' interpretation with little to no explicit explanation.

This etrospective will highlight Carlson's most important works dating from 1990 to 2020, including early landscape paintings, his black and white figu e series, his *Woman* and *Blues* series and drawings and prints. On view in both HEDGE Gallery and ARTneo Museum from September 14 through November 4.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EVENTS

John W. Carlson: A Retrospective, September 14–November 4. On view in HEDGE Gallery and ARTneo Museum. Preview reception 5:30-7:30pm Wednesday, September 14. Opening reception 5-8pm Friday, September 16

Jessica Pinsky, Solo Exhibition, November 16–December 30

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Heights Arts Turns the Page

by Tom Masaveg

LEFT: Jeanetta Ho, Spirit Book. RIGHT: Jackie Miller, At Sea.

Visual artists have long been fascinated by books, often as a way to distribute reproductions of original works. *Impagination*, a group exhibition running from August 19 to October 16, is not about reproductions, but about books that themselves are one-of-a-kind works of art, designed to be held in the hands and leafed through in a narrative sequence. Each participant was selected for the elegant ways they embrace the onus of relevant storytelling in the universal language of the subconscious.

Featured artists include Melissa Bloom, Phyllis Brody, Yiyun Chen, Julianne Edberg, Gene Epstein, Michael Gill, Jeanetta Ho, Amy Jacobs, Karen Koykka O'Neal, Rachel Morris, Wendy Partridge, Zoe Taylor, and Emanuel Wallace.

On her process for blending the pages of a book with imagination, artist Jeanetta Ho states, "capitalizing on the ethereal qualities of handmade milkweed paper, these books weave the seemingly ephemeral, mystical sheets into objects that can be opened to catch the light and release its spirit."

The patterns of the milk eed fibers p essed into Ho's pages tell stories that otherwise drift away in dreams of growth, fl wering, dying back and then flying again. *Spotlight* exhibition artist Jackie Miller, on simultaneous display at Heights Arts, pauses that cycle and pans back to identify patterns that form along the threshold between nonsense and poignant clarity. In presenting her body of works in porcelain, Miller asks, "what happens when predator, prey, consumer of carrion (with keen eyesight) and an inanimate object animated only in the mind of a human encounter one another? What if we only observe a split second of their story? I am exploring here those times when we arrive in the middle (or the muddle) of a story without knowledge of what preceded or eventually ensued. Can we suspend our proclivity to imagine a context without the facts or is the pressure to make sense of the momentarily nonsensical ultimately overpowering?"

Indeed, these exhibitions reverberate with meaning as pages pluck strings of symbols linked along chains of stories. The sha ed experience of the human condition is a burgeoning book and this fall, Heights Arts is turning the page.

For more information on Heights Arts community programs and events, including house concerts, gallery performances and outreach, visit heightsarts.org.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

EVENTS

Impagination, August 19–October 16. Opening reception 6-9pm Friday, August 19

Spotlight: Jackie Miller, August 19–October 16. Opening reception 6-9pm Friday, August 19

Tim McDonald Quartet: Free Gallery Concert, 7pm Saturday, September 17

Ekphrastacy: Artists Talk + Poets Respond, 7pm Thursday, September 22

Artbar: Mixing Poetry, Music and Creative Cocktails, 7pm Thursday, September 29

No Exit: Free Gallery Concert, 7pm Friday, October 7

Heights Arts Holiday Store, November 4–December 30

Experience the Power of Print at the Mid America Print Council Conference

by Taryn McMahon

LEFT: Keynote speaker Claudia Zapata. RIGHT: In the print studio at the Kent State University School of Art.

Kent State University's School of Art is hosting the 2022 Mid America Print Council Conference—The ower of Print: Resistance, Revolution, & Resilience—from October 13 to 16. The confe ence's theme affirms printmaki 's power to promote social change and engage with the political landscape.

The id America Print Council (MAPC) is an educational and community-based organization that focuses on all print-related arts and holds a conference in a new location biennially. Each conference features speakers, workshops, panels, shows, and exchanges.

The 2022 biennial confe ence co-chairs and Kent State studio art professors Taryn McMahon and J. Leigh Garcia partnered with regional institutions including The University of Akron Myers School of Art, the Cleveland Institute of Art, Zygote Press, and The organ Conservatory to offer an array of programming. Over twenty exhibitions, multiple themed portfolio print exchanges, several invited speakers, and many technical demonstrations and panels will be featured on location at all partner institutions. Much of the conference's programming, as well as a vendor and publisher fair with products and prints for sale, and an open portfolio session for artists and students will be hosted at Kent State University's Center for the Visual Arts.

Highlights of the conference include lectures by keynote speaker Claudia E. Zapata, PhD, and American printer, book artist, and papermaker Amos Paul Kennedy Jr. During the conference, Kennedy will receive the Outstanding Printmaker Award and his solo exhibition *Amos Kennedy – Outstanding Printmaker* will be on display in the Kent State Center for the Visual Arts' Payto and Crawford Galleries. At The niversity of Akron, featured artist Jennifer Mack-Watkins will demonstrate the process of Japanese woodblock prints at the Myers School of Art, and the Emily Davis Gallery will present the group exhibition *Mark of Empowerment*, curated by artist Roberto Torres Mata. The Cleveland Institute of Art will present a lecture and exhibition by featured speaker Josh MacPhee, and Zygote Press will present *Ideal*, a group exhibition of artists and publishers using Risograph duplicators to produce fine a t editions and artist books. *Sustain, Innovate, Transform*, a group exhibition of prints by the Pittsburgh Print Group, will be on display at the Morgan Conservatory.

The full confe ence schedule and registration information is available at mapc2022.com. Pre-registration runs online through September 1 for a discounted rate. Registration will also be available on-site.

The confe ence is supported in part by the John S. and James L. Knight Foundation and McClain's Printmaking Supplies.

KENT STATE UNIVERSITY SCHOOL OF ART COLLECTIONS AND GALLERIES CENTER FOR THE VISUAL ARTS

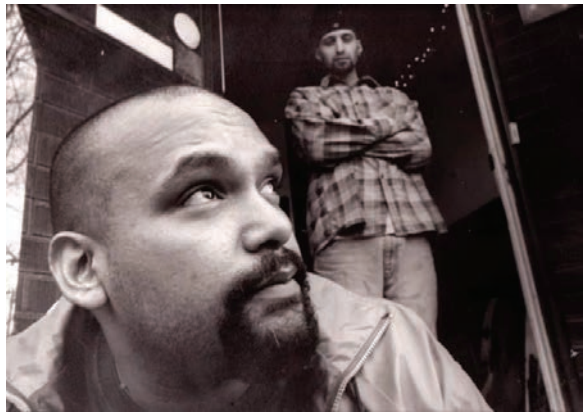
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

EVENTS

2022 Mid America Print Council Conference—The Power of Print: Resistance, Revolution & Resilience, October 13–16

La Cosecha Galeria: Historic Documentary Campaign

by Will "Topiltzin" Sanchez Owner/Artist/Poet/Activist



LEFT: Installation view from the first xhibition at La Cosecha Galeria in 2001. ABOVE: Palin Perez Jackson, foreground, with La Cosecha founder Will Sanchez.

La Cosecha Galeria is the place where artists meet to make use of what is available in the area, the fruit at hand. Instead of looking elsewhere for sustenance, to grow and feed off our wn talent. In 2001 the first Latino- wned and -managed art gallery in the greater Cleveland metropolitan area was born: La Cosecha Galeria (The arvest Gallery). But it stood for much more; it was an understanding, a union, an opportunity to display an identity. The ability to open the doors to other artists as an outlet to what is possible. Well received by the community, who until then were starved for a place to showcase their culture and artistic abilities.

We have further developed into a specialty retail store offering a large array of a tists' materials and supplies, crafters' needs, a fine a t gallery, performance space and an education center providing a pleasant facility that inspires and supports amateurs, professionals, and crafters in the art community. La Cosecha Galeria sponsored art shows and competitions, art and craft fairs, scholarships for artists to continue their formal education, and other community events. We have facilitated, organized, and offe ed creative workshops and classes in a variety of techniques and media. It is an ongoing process to ensure objectives are met within the scope of our mission, working in accordance with set goals to meet high standards while procurement of external relations and strategic partnerships continues to expand.

LCG DOCUMENTARY CAMPAIGN

Since 2001, La Cosecha Galeria has welcomed artists to develop not only as studio artists, but as artists who collaborate and co-design with community partners and residents around a collaboratively-define aspiration. We operate a wide range of professional development training events throughout the year, including workshops, peer discussion groups, seminars, and talks, along with our annual calendar of visual arts events and exhibitions. The deli ery of this program is greatly supported by our relationship with local and international arts professionals and partner organizations throughout the world. We collaborate in partnership with local authorities, visual arts venues, and others, combining resources to support the professional development of visual artists at the regional level.

Over the course of the next few months, a documentary will be produced to establish our impact upon the art industry and the process of how artists develop.

VOCERO LATINO NEWS MEDIA PODCAST

We are proud to be the host for the weekly podcast *Coversado Con Haguit Marrero y Elvin Santiago* produced by Cleveland Vocero Latino News—recorded every Saturday featuring a diversity of local people, inspiring stories, controversial topics, and performances and open to the public during our hours of operation.

LA COSECHA GALERIA

4490 Pearl Road
Cleveland, Ohio 44109
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

EVENTS

Wicked II Featuring Artist: Ltp Art, 4pm Saturday, September 10

Error Featuring: Various Artists, 4pm Saturday, October 8

Destroy All Nonprofits eaturing Artist: Topiltzin, 4pm Saturday, November 26

Through the Looking Glass 3 Annual Design Show, 4pm Saturday, December 17

Canton Museum of Art

Bombadier, 1976. John Lawrence Doyle (American, 1930 - 2010). Lithograph on paper, 41 1/2 x 29 1/2 in.
Canton Museum of Art Permanent Collection, Gift of Mr. Ted Luntz, 79.39.9

UNSEEN:
THE PROCESS AND ART OF AMERICAN PRINTMAKING

On-view Aug. 23rd through Oct. 30th, 2022...

Unseen: The Process and Art of American Printmaking explores the history and techniques of printmaking in America through CMA's permanent collection, with many pieces pulled from the vault for the first time, unseen by our visitors.

Unseen starts with the 20th century, when American printmaking experienced radical change and experimentation. From the Great Depression and postwar to the Pop and Op movements of the 1970s and 80s, printmaking has been a cornerstone of American art, used to make art more accessible. This exhibition examines the evolution of American printmaking, exploring a wide range of styles and movements, as well as tools and techniques.

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Cleveland Institute of Art
11610 Euclid Ave.
Cleveland, OH 44106

cia.edu/exhibitions
216.421.7407
@reingbergergallery

cuyahoga arts & culture strengthening community

Reinberger Gallery programming is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.Our exhibitions are also generously supported by CIA's community partners. Visit cia.edu/partners

CIA FRONT

The Morgan Continues to Fill Our Gallery Walls with Innovative and Transformative Shows!

by Belle Mercurio

Photo by Grace Kildoo.

The end of summer moving into fall brings a whole new brand of excitement to the Morgan. We will be hosting our next gallery exhibition following the success of the second installment of the CAN Triennial. *Sustain, Innovate, Transform* is a project of the Morgan Conservatory and the Pittsburgh Print Group, featuring artwork incorporating paper made by hand at the Morgan Conservatory that reflects our mission of integrating sustainable practices with papermaking, book arts, and printmaking. The exhibition will be open to the public beginning on September 30 and during the 2022 Mid America Print Council Biennial Conference, October 13–16 (which takes place at Kent State University). The organ will be having a Field Day in conjunction with CIA and Zygote Press from 11 am to 4 pm on October 16. This field day wil invite conference attendees and the public to visit the exhibition and participate in take-away demos at the Morgan.

Following this exhibition, Drew Cameron, the owner and operator of an Iowa-based organization called Combat Paper, will present programming to show how retired military uniforms are transformed into paper for use in printmaking, bookbinding, and other forms of paper-based art. A uniform carries with it the stories and experiences of the veteran who wore it, and Combat Paper believes in creating paper and artwork that hold the same qualities. The organization p ovides educational papermaking workshops, primarily to veterans, and exhibits the artworks created. Uniforms are donated either directly by veterans or by their families. The organ Conservatory's forthcoming exhibition will feature works by Cameron, as well as works produced in Combat Paper workshops that respond to themes of trauma, therapy, repair and rejuvenation, and community in regard to military service. Cameron will also do several demonstrations of the process for retiring uniforms and preparing them to be made into paper. In addition, the Morgan is organizing a series of public workshops, artist talks, and youth programs to share the mission of Combat Paper with the Cleveland community and bring a sense of connectivity to local veterans. Stay up to date on the upcoming events on our social media pages, and on our website.

We also can't wait to see everyone for our annual kozo harvest, which will take place in early November.

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

EVENTS

Sustain, Innovate, Transform, September 30–October 16

Works of Gina Washington

by Sean Mabin

LEFT: Julie Poteate, Friday. Photo by Gina Washington. RIGHT: Grandma Poteate, Monday. Photo by Gina Washington. Images courtesy of Prama Artspace and the artist.

Prama Artpace and Gallery is excited to host an exhibition of work by Gina Washington.

Monday's Child is an archaeological dig into a family, identity, expectations, and the dualistic nature of Black Identity in America. This p oject will consist of photographic portraits manipulated through collage techniques, hand weaving, and embedded augmented reality. The images will illustrate the poem "Monday's Child." Each person represents their born day. The hand-building/ eaving of each picture connects to the physical process of raising children, and the objects collaged will directly represent the people no longer present.

Monday's Child is supported by The Satellite Fund, which is administered by SPACES and funded by The Andy Warhol Foundation for the Visual Arts Regional Regranting Program. The sh w runs from September 23 through October 16.

PRAMA ARTSPACE

5411 Pearl Road
Parma, Ohio 44129
pramaartspace.com
Facebook: Prama Artspace
Instagram: @prama_art_space
216.336.5585

EVENTS

Monday's Child, September 23–October 16

Lights! Camera! Action!

The Cleveland Institute of Art Alumni Council and Cinematheque are pleased to present *Short Listed: the 2022 CIA Alumni Film Exhibition*, a short film and video program for alumni that will highlight art and design excellence. Films will last no more than 20 minutes and appear in a variety of media likely to include animation, experimental video and documentary shorts. *Short Listed* is guided by the Council's mission to create and sustain a network of alumni while driving a connection to each other and CIA.

Join us
October 2, 1–3pm; Peter B. Lewis Theater
Admission: CIA alumni free; $10/$7 general public
Tickets: cia.edu/cinematheque
Parking: Free parking behind CIA via East 117th Street

Jurors
Grafton Nunes, CIA President Emeritus and film scholar
Genevieve Schwartz, Cinematheque assistant director
Alison O'Daniel, filmmaker and 2003 CIA alum

Cleveland Institute of Art
11610 Euclid Ave.
Cleveland, OH 44106

cia.edu/alumni
216.421.7412
@cleinstituteart_alumni

Public programming is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture. Programing is also generously supported by CIA's community partners. Visit cia.edu/partners

CIA CINEMATHEQUE

Sculptural Basketry at Praxis Fiber Workshop

by Jessica Pinsky

LEFT: Ann Coddington, Albatross. RIGHT: Works of Ann Coddington, installation view.

Praxis is delighted to welcome Illinois-based artist Ann Coddington for an exhibition of new works. At the intersection of traditional fiber craft, sculptu e and installation, Ann's work nods to craft history while offering a detour f om the traditional path. Her vessels carry much conceptual power, but visitors to the gallery will also admire the play of materials, dazzling craftsmanship and creative installation. From Ann's statement:

"The fiber techniques that I use e drawn from the ancient craft of basketry. In my work, I tie string together, interweave fiber and construct nets to create a sculptural expression of embodied experiences. I am exploring the dichotomies: eternal and ephemeral, strong and delicate, masculine and feminine, old and young, living and dead. These ineffable, somatic memori held by the body are potent, penetrating, and enduring."

Ann Coddington is a professor of art and graduate coordinator at Eastern Illinois University. She received her MFA from the University of Illinois Sculpture Department, and her BFA from the Colorado State University Fibers Department. We are thrilled to introduce Ann to our community in Northeast Ohio and to create a more accessible bridge for fiber a tists and makers nationwide. Ann will be attending the opening reception, as well as offering a sculptural basketry workshop on October 22 and 23 at Praxis Fiber Workshop.

Follow Ann's work on Instagram: @ abcoddington.

PRAXIS FIBER WORKSHOP

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfibe workshop.org

EVENTS

Twining: new works by Ann B. Coddington, September 2–October 23. Opening reception, 6-8pm Friday, September 2

Sculptural basketry workshop, October 22 & 23

SEEKING

works by Ken NEVADOMI

and other artists of the Cleveland School including:
George Adomeit, Richard Anuszkiewicz, August F. Bielhe, Louis Bosa, Charles Burchfield, Clarence Holbrook Carter, Claude Conover, Ora Coltman, Clara Deike, Stevan Dohanos, Edris Eckhardt, De Scott Evans, Carl Gaertner, Raphael Gleitsmann, Marsden Hartley, Henry Keller, Max Kalish, Hazel Janicki, Hughie Lee-Smith, Leza McVey, William McVey, Edwin Mieczkowski, Ken Nevadomi, Elmer Ladislaw Novotny, Joseph O'Sickey, Charles Louis Sallée, Viktor Schreckengost, Elsa Vick Shaw, William Sommer, Mary Spain, Julian Stanczak, Ralph Stoll, Paul Travis, Sandor Vago, Clarence Van Duzer, Abel Warshawsky, Frank Wilcox, William Zorach, and Marguerite Zorach.

Ken Nevadomi (born 1939), *Nude*, 1988
Acrylic on canvas, 28 x 20.5 inches

WOLFS

23645 Mercantile Road, Beachwood, Ohio
216-721-6945

wolfsgallery.com

Absolute: Totality
Oil paint on reclaimed oak
2019

Daric M. Gill: *The Absolutes*
August 6–September 21, 2022
PODCAST: SEPTEMBER 6, 12:00 PM EDT

MASSMU
MASSILLON MUSEUM

Barrie Kaufman:
A Fragile Environment
October 1 through
November 30, 2022
RECEPTION: OCTOBER 1, 5:00–7:00 PM
PODCAST: NOVEMBER 1, 12:00 PM EDT

A Small Drink
Cast glass and steel
2019

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Abigail Deville and Julie Schenkelberg

by Sculpture Center Sta

LEFT: Abigail DeVille, Lullaby, 2022. RIGHT: Julie Schenkelberg, Vestige (detail), 2022.

SCULPTURE CENTER
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

EVENTS

Abigail Deville: The Dream Keeper, through October 2

Julie Schenkelberg, October 21–December 16
Opening 5:30-8pm Friday, October 21

Sarah Dittrich, October 21–December 16
Opening 5:30-8pm Friday, October 21

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21-1075

Artists Catalyze Businesses at Summit Artspace

by Grace Carter

Teresa Scott, Peace and Tranquility vs. War and Turbulence.

To the casual observer, it might seem as though artists spend their days locked in a studio, absorbed in creating their latest masterpiece. Peer closer and one discovers a hidden truth about successful professional artists: that in addition to artmaking, they engage in a high-level combination of managing finances, ma keting their work, and networking with peers and the community.

Summit Artspace strives to support local artists in their artistic practice. The A tist Entrepreneurship Institute (AEI) encourages artists of all disciplines to learn from experts across many fields and gain n w tools for their professional development. This past ay, 27 artists participated in AEI, including fi e Black female artists. Since completing the program, they have been incorporating new knowledge and skills to propel their arts businesses forward. "Representation of Black female artists is necessary and integral in the acknowledgment of African Americans within Akron. These lack female entrepreneurs provide a positive economic impact for the arts and culture industry," said Dara Harper, director of programming at ArtsNow.

Talia Hodge is a photographer who stretches her creativity through every photo she takes. Her first camera was a Barbie film camera, and she l ved having the ability to capture the world around her. Her career is just beginning, and she decided to enroll in AEI to build a foundation for her ideas and meet other artists in the area. "Th ough AEI, I learned that it's important to find the resources that are available in your community and use them as much as possible," Hodge said.

Teresa Scott's work (primarily oils) is centered around love and its many aspects. Her creative career began at a young age, taught by her father, master painter James Wright Sr. Scott enrolled in AEI because she sought direction in business, marketing, and finance as ell as sales. "What helped me the most in AEI were the topics that covered diversifying my art so that I can expand my reach and have something available for all income levels," she explained. Scott's studio is on the first floor of ummit Artspace.

Jessica Skinner, owner of JBurgess Designs, creates and restores furniture. "I took the leap into JBurgess Designs based on my love of creating. I've learned a lot throughout the years, but I wanted to learn more about the business aspect of entrepreneurship: finance, bookkeeping, and insurance," Skinner said of her AEI experience. Her woodwork, fabric, and upholstery career began when she received hand-me-down furniture after getting married and wanted to make her house feel more like home. Her work incorporates diffe ent textures, monochromatic layers, and geometric shapes, reminiscent of her personal sense of style. Skinner's studio is on the third floor of ummit Artspace.

Stephanie Stewart's art is inspired by her own trials and triumphs with a focus on the contemporary modern genre, representing Black Art. Her artistic career took off during the pandemic when her fi e children were at home looking for things to do. As a family, they sat down and created a mock business. Once the schools reopened, Stewart's eldest child asked that they transform it into a real venture called P31 Art & Design. "It was the affirmation of success om other panelists and artists that had the biggest effect on my mindset regarding how I'd like my business to run. I gained confidence that I am on the right track," Stewart noted.

Jessica Travis' work celebrates Black greatness and brings awareness. "When I say awareness, I mean to remind us of our royal heritage," she explains. She grew up in a single-parent household and her mother worked many jobs. Their qualit time consisted of coloring and drawing. Travis' art teachers at Akron Public Schools recognized her natural talents. Travis appreciated meeting other artists through the peer panels in AEI. "Your art isn't for everyone and that sometimes is hard to digest. Th panelists assured me that there will be ups and downs, but to continue to stay true to myself and my craft," Travis said.

No two artists' journeys are the same. That can make the evolution of an arts business especially exciting—and especially challenging. "Local artists deserve access to the resources and relationships they need to advance their businesses," said Natalie Grieshammer Patrick, Summit Artspace's director of artist resources. "Th ough AEI, we hope artists can build a supportive community around their work and build new bridges to success, whatever their definition of success may be "

SUMMIT ARTSPACE

140 East Market Street
Akron, Ohio 44308
summitartspace.org
330.376.8480

EVENTS

Summer Exhibitions, through Saturday, September 17
Fall Exhibitions, October 7–December 17
Akron Artwalk, 4-9pm Friday, September 9
Artists Sunday, noon-5pm Sunday, November 27

Gregory Halpern, *Bu alo*

A solo exhibition of photography and sculpture at Transformer Station, November 2022–January 2023

by Lisa Kurzner

Photos by Gregory Halpern, courtesy of Transformer Station.

Transformer Station presents a mid-career exhibition—photographs made in his hometown over the past fiftee years—for photographer Gregory Halpern, born and raised in Buffalo, ew York. Th solo project will fill the enti e exhibition space with color images and sculptures created by Halpern depicting aspects of this once-majestic industrial city. Over his career, Halpern has honed a unique pictorial language that combines documentary reportage with a poetic surrealism; he frames his subjects obliquely, often in couplets or series, building a multivalent perspective of each. He builds an intimate skein of images depicting people, architecture, the monumental and small moments.

Halpern's practice is firmly ooted in the American social documentary tradition, beginning with Dorothea Lange and the other Farm Security Administration photographers working in the 1930s. Overwhelmingly interested in communicating aspects of various social conditions throughout the United States, he has concentrated his artistic work on the publication of photo books rather than gallery presentations. Halpern studied at Harvard with English photographer Chris Killip, whose groundbreaking book of black and white images of Northern England—*In Flagrante* (1988)—set a new standard for visual storytelling in the photo book. Halpern took up this mantle in a series of award-winning books published by small presses, as well as Aperture and MACK publications. These include *Omaha Sketchbook* (2009), *A.* (2011), *ZZYZX* (2016), *Confederate Moons* (2018), and *Soleil cou coupé* (2020). Halpern's pictures reach beyond well-defined subjects into the tangential; the work tackles head on broader issues of class and equity in a post-capitalist society.

Recent museum shows include the San Francisco Museum of Modern Art; International Center of Photography, NY; and the Henri Cartier-Bresson Foundation, Paris.

Halpern received his BA in history at Harvard and his MFA at California College of the Arts. He resides in Rochester with his family and teaches at the Rochester Institute of Technology.

TRANSFORMER STATION

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

EVENTS

Gregory Halpern, Bu alo, November 2022–January 2023

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Kaiser Gallery Welcomes New Exhibits Featuring Cleveland Natives

by Tanya Kaiser

LEFT: Leigh Brooklyn, Pieta. RIGHT: Morgan Bukovec.

Kaiser Gallery is proud to announce new exhibits featuring Cleveland natives running this fall. First, *Borderlands* is on view at Kaiser Gallery, opening September 9 during Walkabout Tremont and running to October 2. It is an exhibition exploring themes of the vast unknown, guest curated by Karen Petkovic of BAYarts. Petkovic is an avid believer in collaboration who actively connects with other art venues throughout the region, and participates in events and fundraising with sister organizations while promoting the mission of BAYarts.

Next is a solo exhibit by figurati e artist Leigh Brooklyn on view from October 7 to November 7. Her subjects range from transgender individuals to homeless communities. Brooklyn creates artwork to raise awareness and understanding of those living in a marginalized or underrepresented society. Her meticulous creations focus on topics such as race, sex, gender, religion, and poverty.

Then, Kaiser allery welcomes Morgan Bukovec's return from Prague with a solo exhibit on view from November 11 to December 4. Bukovec is a mixed media artist, educator, storyteller, and collector of things from Cleveland, Ohio. The exhibit will feature her cross stitch on guest checkbook series, a result of the past decade of her work in the service industry. This series is Bukovec's effo t to gain ownership over the words said to her by men, and the acknowledgment of the language that perpetuates sexism, microaggressions, and sexual harassment.

Join Kaiser Gallery for the opening receptions for these exhibitions and meet the artists during Walkabout Tremont, which takes place from 6 to 9 pm on the second Friday of each month.

Kaiser Gallery is located in Cleveland's Tremont neighborhood at 2418 Professor Avenue. Visit ExperienceTremont.com for more information.

KAISER GALLERY

2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

EVENTS

Walkabout Tremont, 5-9 pm Friday, September 9, October 14 & November 11
Borderlands: Curated by Karen Petkovic, September 9–October 2
Tremont Arts & Cultural Festival, noon-7pm Saturday, September 17 & noon-5pm Sunday, September 18 in Lincoln Park
Leigh Brooklyn, October 7–November 7
Morgan Bukovec, November 11–December 4

Charles "Bud" Deihl Retrospective Exhibition – A Visual Story of a Lifelong Artist

by Valley Art Center Sta

Allegory of My Stolen Memories, oil painting by Charles "Bud" Deihl. Photo credit Michael Steinberg.

Valley Art Center is pleased to present an important *Retrospective Exhibition* of over sixty works by Charles "Bud" Deihl, artist, painter, sculptor, educator, and long-time VAC instructor. From graduate school drawings in the 1960s to award-winning oil paintings of recent years, this exhibition tells the visual story of a lifelong artist and accomplished professional.

Bud describes his painting technique as modified ealism or super realism, although often the subject matter is surrealism. In Bud's words, "My paintings tell stories, but the stories are unclear, unfinished, obscu e. The titles of the paintings…thus, the titles of the stories, sometimes offer some insight, but my hope is that viewers will be compelled to look at the paintings, accept that principals have been violated, and enjoy the experiment of the core idea." As Ron Kroutel, professor emeritus at Ohio University explains, "You don't leave Charles "Bud" Deihl's paintings feeling hungry. They a e a rich, satisfying feast on many levels. His mastery of technical skill and compositional structure are of the highest level. His playful and sometimes jarring use of subject matter whets the viewer's appetite for more, and there is more, a complex and subtle reference to art history from Johannes Vermeer to Vito Acconci."

Bud's masterfulness and attention to detail also fl ws into the classroom as an oil painting instructor at Valley Art Center, sharing his knowledge with the next generation of aspiring artists. "To say that we are honored to have Bud's exemplary skills represented both in our gallery and in our classroom, is an understatement," says Rebecca (Bec) Gruss, executive director. "We celebrate the distinction Bud brings to our center and our community." The *Retrospective Exhibition* was co-curated by Mindy Tousley, executive direc-tor of Artists Archives of the Western Reserve, and George Kozmon, artist and curator. Bud also created the first sanctioned mural i Chagrin Falls on the exterior of VAC.

This exhibit will be on display f om September 9 through October 19, with an opening reception from 6 to 8 pm on Friday, September 9.

In November, Valley Art Center presents our 51st *Annual Juried Art Exhibition*. Artists are invited to submit artwork to this prestigious annual exhibition, which is open for submissions through October 7. With over 400 submissions of artwork juried to approximately fifty wo ks, this exhibition is a showstopper of talent. Cash prizes totaling $2500 will be awarded. The call to ent y is open at ArtCall or valleyartcenter.org/calls-to-entry.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

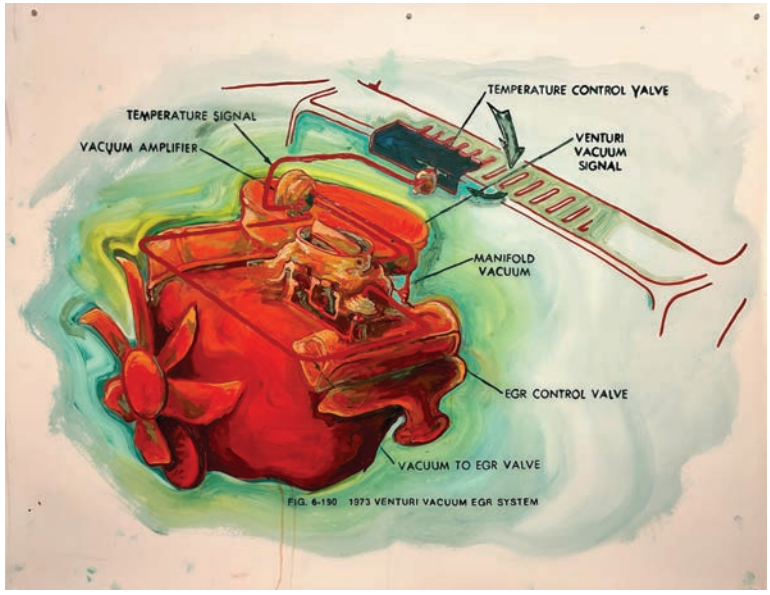
EVENTS

Charles "Bud" Deihl Retrospective Exhibition, September 9–October 19. Opening reception 6-8pm Friday, September 9

Annual Juried Art Exhibition invitation to submit work through October 7. Opens November 4

The Garage, the Field, and the Table Enter Waterloo Arts

by Kayli Salzano



LEFT: Katy Richards, The Golden Hen. ABOVE: Seneca Kuchar, Fig. 6-190 1973 Venturi Vacuum EGR System.

Seneca Kuchar opens Waterloo Arts' fall exhibition season in the main gallery honoring the community and camaraderie of an American auto body shop. In *On Blocks: Repair Manual for an American Dream*, Kuchar presents saturated and oily diagrammatic paintings that depict exploded automotive systems alongside the "real deal" mechanic's repair kits required for the car's reassembly. *On Blocks* evokes the image of a vehicle resting in a state of disrepair and places the viewer in an active position within the buzzing machine and its parts. This position focuses our attention on the knowledge, labor, and care that a mechanic continually invests in the maintenance and improvement of the units that get us from place to place.

Opening concurrently in our auxiliary exhibition space is *Are You Civilized to Death?*, a collection of collage poetry and looping videos by Rachel Yurkovich. Yurkovich's interests lie with the moments that puncture the human-versus-nature binary, when the natural world is interrupted by remnants of human activity and the built environment is interrupted by natural process. Alongside the humming video representations of these moments hang clusters of cut text poetry that ruminate on embodiment, frustration, and the ways we manage to connect with our world.

In October, we welcome the work of Katy Richards, Corrie Slawson, and Nikki Woods back to the main gallery. An exhibition centered around a table-length display of abundance, pleasure, and improvisation, *A Painter's Table* pulls up a bench and an easel to invite artists of all skills and media to contribute to an accumulating presentation of artworks made in warm company. Richards', Slawson's, and Woods' own prints and paintings will anchor the exhibition walls, and together, the three will maintain a swathing tablescape of fruit, florals, china, jewels, and memento mori in the center of the gallery. Over the course of the exhibition, artworks produced by the public during still life socials hosted around the table will be added to the display wall to commemorate a newly-acquainted creative community.

Closing out fall and leading us into winter is Waterloo Arts' annual Holiday Co-Op. Artists, craftspeople, and makers based in Cleveland and Northeast Ohio may apply for consideration for table space in this year's Co-Op sale until October 2. Information about this call and other programs is posted to our website (waterlooarts.org), Instagram (@waterlooarts), and Facebook (@waterlooartscle).

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

EVENTS

On Blocks: Repair Manual for an American Dream, September 2–October 1. Opening reception 6-9pm Friday, September 2
Are You Civilized to Death?, September 2–October 1. Opening reception 6-9pm Friday, September 2
A Painter's Table, October 7–November 12. Opening reception 6-9pm Friday, October 7
Waterloo Arts Holiday Co-Op, November 26–December 18

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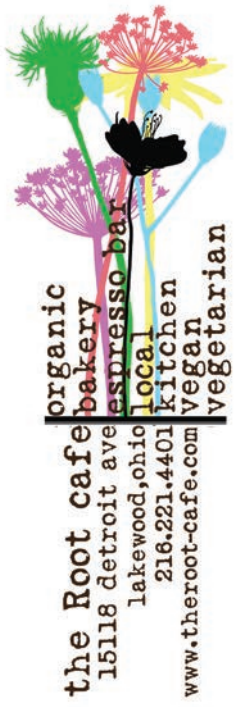

CAN BLOG
AND
E-NEWSLETTER

Find weekly previews of current art exhibits all over northeast Ohio in the CAN e-newsletter. Find reviews of current shows and more in CAN Blog. Find all that and more at CANjournal.org.

cuyahoga arts & culture

CAN's weekly e-newsletter and CAN Blog were created with the support of the Ohio Arts Council and the George Gund Foundation

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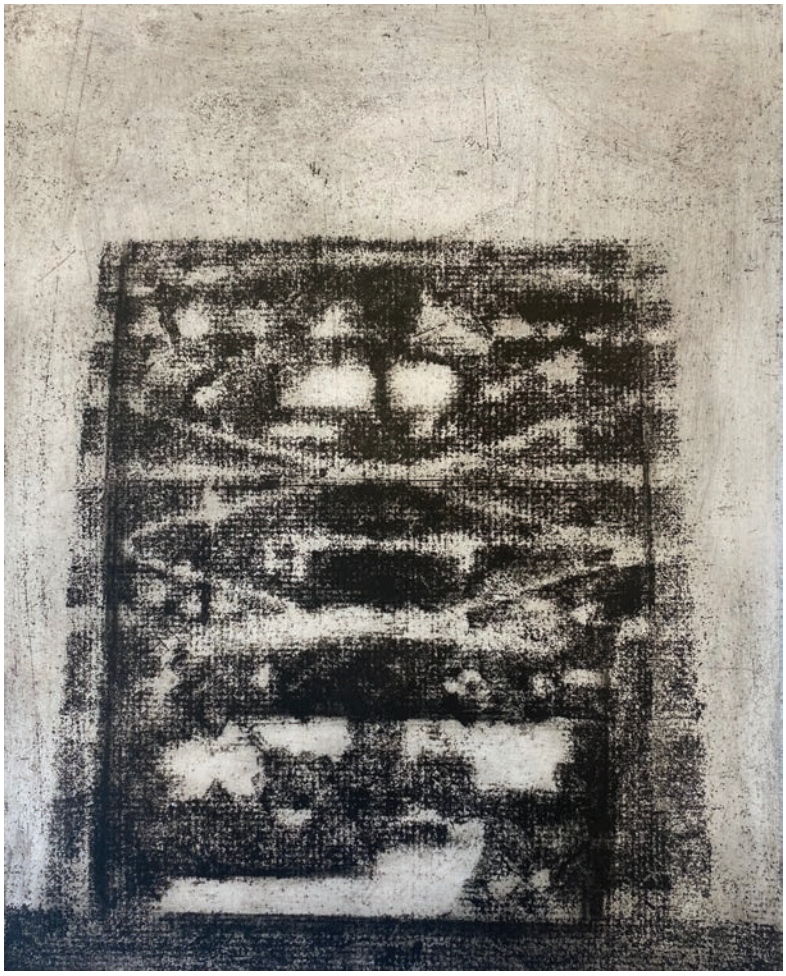
Building and Subtracting – A Retrospective of Prints by Laurence Channing

by William Busta

Laurence Channing had his first one person show in 1991 at the William Busta Gallery on Murray Hill Road, Cleveland. His charcoal drawings, at once romantic and elegant and disquieting, found an audience in exhibitions that followed in 1992, 1994, and 1995. In 1997 he also presented prints—three drypoints and a lithograph. In the next few years he created fi e additional prints, one of which was the annual publication of the Print Club of Cleveland, a supporting organization of Cleveland Museum of Art. In 2011 he created War in Heaven, a meditation on the attack on America of September 11, 2001. On the occasion of this exhibition—the first to present all of Channing's prints—William Busta Projects is publishing a new etching, Bridge Ghost.

Channings' drypoints and etchings have taken on a life of their own. Working with Bellamy Printz and Kelly Novak at Cleveland's Zygote Press, Channing made small-scale gems that have a vitality and immediacy that is evident in his larger drawings. However, the compactness of these images distinguishes them from the drawings in how they are composed and printed, according to Channing's direction. The earliest prints a e tiny summaries of larger drawings, condensed into a small space. The diff ence here is that the gesture of the making is physically diffe ent, and so the hand of the artist is clearly evident.

The n west print, a soft-ground etching, is very much about drawing while using the intaglio process. Created at Deep Dive Art Projects with Bellamy Printz, it was an experiment in techniques, making up a way of teasing the image out of the laid paper that was an important element in Channing's original drawing. The p ocess took several tries. Like developing a photograph in steps, the artist and printmaker needed to make the plate darker and darker until it was time to stop etching. "The n w work is closer to the drawings than any of the other prints," says Channing, "building and subtracting. It is more about looking for the abstractions—a powerful structure that is latent in one's experience of the world."



Laurence Channing, Bridge Ghost, etching, soft ground, edition of 20, 2022. Printed at Deep Dive, Cleveland, Ohio, by Bellamy Printz.

Channing leaves us with a sense of timelessness in his works. He reminds us that, as an artist, when you pick up a brush, a pencil, or an etching needle, you are picking up the tool that your predecessors have left for you to use. "I am going to respond to what they did. The e is no way not to. But looking for a way to make an image that will give me the same pleasure that I get from looking at the older work—so not an imitation or adaptation—but looking for the same kick."

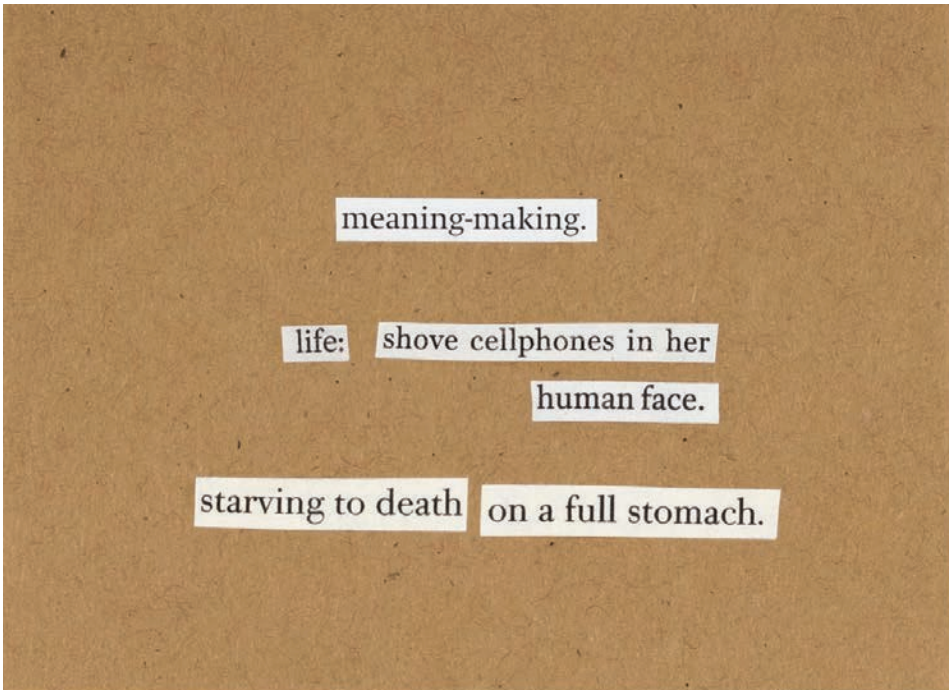
For this show, gallery hours are Thursda , Friday, Saturday 11am-5pm and by appointment.

WILLIAM BUSTA PROJECTS
15517 Waterloo Road, #2 Upstairs
Cleveland, Ohio 44110
bustaprojects@gmail.com
216.401.2752

EVENTS
Building and Subtracting – A Retrospective of Prints by Laurence Channing, September 30–November 5

Text Messages

by Liz Maugans



Rachel Yurkovich.

Despite the honored position that the name Cleaveland holds in the city's history, it is the incorrect spelling, Cleveland, without the extra "a," that is our city's name. One legend has it that in 1830 the city's newspaper could not fit the a" in its headline, so the city became Cleveland. Using twenty-first-centu y technology, the shorthand of "texting" causes us to interpret words and meaning in a squirrely business filled with ules that differ f om those in other forms of communication. Whether for the sake of efficiency or because of ends in language nuance, each new generation continues to innovate in this space. LOL!

Text Messages is a lively group exhibition, with artists working in a variety of mediums and genres, all incorporating, infusing or solely utilizing text in their art practice. Th ough their employment of language and letterform as concept and design, these artists cultivate an inherently-transformative partnership of imagery and text, posing a variety of questions. At YARDS, they will present a compelling array of contemporary text-based works encompassing a wide variety of themes and concepts. The wo ks on view will traverse diverse styles and sensibilities, delivered with skill, intelligence, wit, and innovation through a myriad of themes ranging from public to personal, and media, including illustration-neon, light installation, embroidery, assemblages, painting, and photography.

We are thrilled to showcase the artists Karl Anderson, Shadi Ayoub, Malcolm Barrett, Anna Chapman, Ron Copeland, Jeff y Chiplis, Paula Damm, Erin Guido, Brittany M. Hudak, Bob Kelemen, Micah Kraus, Melinda Placko, Sampson the Artist, Jaylon Wright, and Rachel Yurkovich.

The sh w opens Thursda , September 1, with a reception from 5:30 to 8 pm, and will be on view through October 22.

YARDS PROJECT SPACE

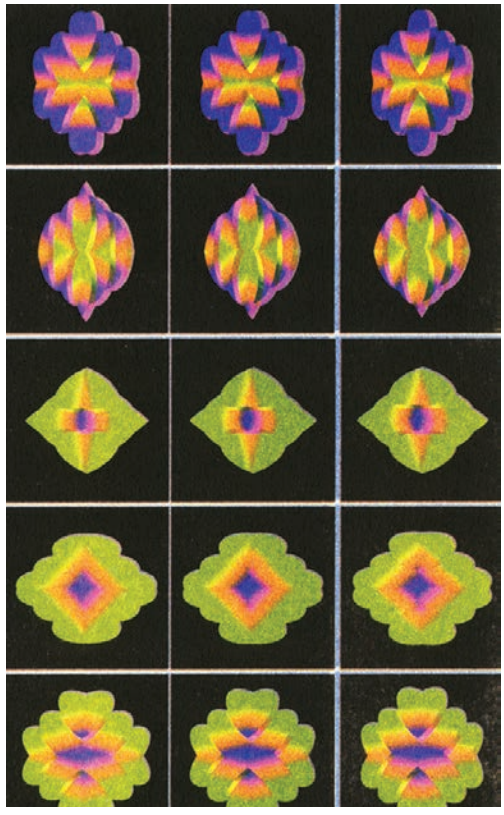
725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

EVENTS

Text Messages, September 1–October 22
Opening reception 5:30-8pm Thursday, September 1

Ideal for Accessible Printmaking

by Anna Tararova



LEFT: In My Room by Max Stadnik (Tiny Splendor). RIGHT: Riso printed animation frames by Julia Schimautz.

Zygote Press is happy to present *Ideal*, an exhibition of contemporary artists using Risograph duplicators. Besides creating their own artwork, they use their equipment and skills to make printing and self-publishing accessible and push the technical limits of the media.

The transpa ency of riso inks can be used to create multiple tones using only a few colors. This p ocess can be time consuming and expensive, but there are a few people around the world working to make it accessible. Travis Shaffer (niversity of Missouri) runs color/shift, a research project and online resource dedicated to the development of experimental color models that lean into the erratic nature of risograph printing. ANEMONE is a collaboration and artist initiative by Amelia and Adam Greenhall (Seattle). They ha e created Spectrolite, a free app for color separation and publication layouts.

Risographs were originally designed for cost-efficient, high olume print jobs. As commercial print shops began to retire these machines, artists and designers adopted them as affo dable means of producing multiples, embracing their imperfections and limited color palettes. The aff dability of Riso printing makes it a perfect tool for community organizing. Rachel Delmotte (Detroit) works with an equity-centered approach to community printing. She is committed to removing socio-economic and bias barriers historically associated with print publication by providing accessible educational resources and workshops. Secret Riso Club and GenderFail (NYC) are anti-capitalist studios prioritizing people over profit. As e Oakley describes it, "GenderFail is not non-for-profit but profit-for-su vival or profit-to-continue-our work-without-other-means-of-capital and most importantly to make money for others I publish, to create profit-for-labo ." Issue Press (Grand Rapids) is a tiny print shop operated by George Wietor. In addition to publishing, Wietor has initiated several side projects dedicated to the growth of the international Riso community, including stencil.wiki and An Atlas of Modern Risography, and has co-founded the North American Risograph Conference (NARC).

The exhibition will also include experime - tal animations by Julia Schimautz (Berlin), works by Henry Gepfer (Lancaster, PA), Sabrina Lau (NYC), and multiple artists published by Tiny Splendor (California).

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

EVENTS

Ideal, September 9–November 05
Reception and free riso printing demo 6-8pm
Friday, Spetember 16

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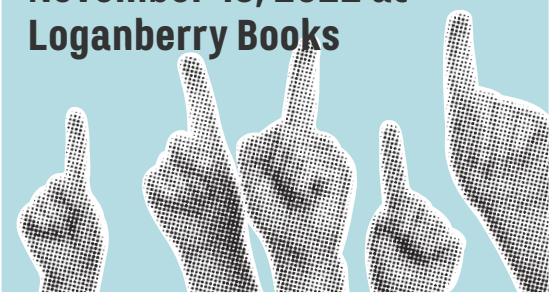

VALLEY ART CENTER

Call To Entry!

2021 Best in Show, Abstracted Faith: Tired of Hanging Around, Kenneth Hetzel

Valley Art Center presents our **51st Annual Juried Art Exhibition**. Artists living within a 250-mile radius of Chagrin Falls are invited to submit artwork for consideration to this prestigious annual exhibition. Each artist may submit up to 3 pieces in any art medium. $2500 in cash awards.

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artbookscleveland@gmail.com
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Cain Park Feinberg Gallery
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cainpark.com
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cantonart.org
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clevelandartsprize.org

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216.371.3457

High Art Fridays
highartfridays.com

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Cleveland, Ohio 44106

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Images Gallery
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galleries.kent.edu
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Kings & Queens of Art
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Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com

KINK Contemporary
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Cleveland, Ohio 44110
KINKcontemporary.com

LAND studio
1939 West 25th Street
Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

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13015 Larchmere Boulevard
Shaker Heights, Ohio 44120
loganberrybooks.com
216.795.9800

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lorainccc.edu
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Maker Town
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Mansfield Art Cen er
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mansfieldar center.org
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Maria Neil Art Project
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info@marianeilartproject.org

Massillon Museum
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mocacleveland.org
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Museum of Creative Human Art (MOCHA)
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creativehumanart.org

The Morgan Art of Papermaking Conservatory & Educational Foundation
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morganconservatory.org
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Orange Art Center
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artcenter@orangecsd.org
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Peninsula Art Academy
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Instagram: @prama_art_space
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Shooting Without Bullets
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amanda@
shootingwithoutbullets.org

Society for Photographic Education
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spenational.org

Stella's Art Gallery
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Willoughby, Ohio 44094
stellasartgallery.com

Still Point Gallery
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stillpoint-gallery.com
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Summit Artspace
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Summitartspace.org
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Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Susie Frazier
1305 West 80th Street
Suite 117
Cleveland, Ohio 44102
susiefrazier.com
info@susiefrazier.com
Instagram: @susiefrazier

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tri-C Gallery East
4250 Richmond Road
Highland Hills, Ohio 44122
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery
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Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
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valleyartcenter.org
440.247.7507

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Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

William Busta Projects
15515 Waterloo Road
Cleveland, Ohio 44110
bustaprojects@gmail.com
216.401.2752

WGS Productions
wgsproductions.com
Williamscheele@gmail.com
216.832.8212

Wolfs
23645 Mercantile Road
Beachwood, Ohio 44122
wolfsgallery.com
216.721.6945

YARDS Project Space
725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

Youngstown State University McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman
ascherman.net

Dennis and Kathleen Barrie

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

Laurence Channing

Kimberly Chapman
Kimberlychapmansculptor.com

Sarah Curry
Sarahcurryartist.com

Susan Danko
susandanko.com

JoAnn Dickey
joanndickey.com

Marilyn Farinacci

Michael Gill
MichaelGillBooksAndPrints.com

Mary Hegarty Designs

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

David King
Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Pro er
arabellapro er.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacs.com

John Tellaisha

Peter Tompkins

Douglas Max Utter
douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf

Dr. Marie A. Simon and John Michael Zayac

Fall 2022 Events Listing

is your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

by Anastasia Pantsios

Due to the COVID-19 crisis, we encourage you to check with galleries for current protocols. Some in-person indoor events require proof of vaccination or a negative test, and some continue to, or will again, require wearing facial covering.

These listings are based on announcements from each presenting organization at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

CONTINUING EVENTS

THROUGH AUGUST 28
The Time Travelers' Garden: Work by Dustin Grella, Christopher Hoot, Liz Maugans and Mark Soppeland
ART GALLERY AT BEACHWOOD COMMUNITY CENTER

THROUGH AUGUST 29
Shari Wolf
LOGANBERRY BOOKS ANNEX GALLERY

THROUGH AUGUST 31
CAN Triennial: YOU ARE HERE
On view at multiple locations in six Cleveland neighborhoods.
COLLINWOOD, ST. CLAIR-SUPERIOR, PLAYHOUSE SQUARE, CLARK/FULTON, UNIVERSITY CIRCLE AND GORDON SQUARE.

THROUGH AUGUST 31
John Jackson for Posterity
JUDSON PARK HOWSON GALLERY

THROUGH AUGUST 31
Accessible Expressions Ohio Exhibition
VALLEY ART CENTER

THROUGH SEPTEMBER 2
Represented Artists
This show gives viewers an overview of the stellar stable of mostly Northeast Ohio-based artists represented by the gallery. They include Justin Brennan, John W. Carlson, Rebecca Cross, Sarah Curry, Matthew Gallagher, Hilary Gent, Dale Goode, Meghann Hennen, Mark Howard, Christopher Kier, David King, Liz Maugans, Brian Mouhlas, Jessica Pinsky, Katy Richards, Dott von Schneider, Douglas Max Utter and Nikki Woods.
HEDGE GALLERY

THROUGH SEPTEMBER 4
Kubra Al Hilali, in partnership with Building Hope in The City
KAISER GALLERY

THROUGH SEPTEMBER 9
Queer Pulse ... The Ripple Effec
In 2021, Kelly Pontoni of Artists Archives of the Western Reserve organized *CONVERGE* featuring 80 Northeast Ohio LGBTQ+ artists. It took place at fi e venues across the area but the Gallery at Lakeland had a prior commitment and couldn't host it. So gallery director Mary Urbas invited Pontoni to put together this new show, which includes 79 pieces by 20 artists. She revisited some of the artists to check out their new work or additional work they may have held back previously, presenting a small series of work by each artist.
THE GALLERY AT LAKELAND

THROUGH SEPTEMBER 11
Reflections on Perception
AKRON ART MUSEUM

THROUGH SEPTEMBER 11
The New Black Vanguard: Photography Between Art and Fashion
CLEVELAND MUSEUM OF ART

THROUGH SEPTEMBER 16
Clocks and Bots: Works by Billy Nainiger
E11EVEN 2 GALLERY

THROUGH SEPTEMBER 16
REFRESH: A Collaboration with LCCC's Center for Lifelong Learning
LORAIN COUNTY COMMUNITY COLLEGE STOCKER GALLERY

THROUGH SEPTEMBER 17
Artists of the Rubber City Members Show
ARTISTS OF THE RUBBER CITY

THROUGH SEPTEMBER 17
Summer Exhibitions
SUMMIT ARTSPACE

THROUGH SEPTEMBER 21
Daric M. Gill: The Absolutes: Big Small Stories
MASSILLON MUSEUM

THROUGH SEPTEMBER 30
Synapse 15: Intersections of Art and Science
The ten artists/collectives in this show look at ideas, images and mutual interests that provide links between two seemingly disparate fields of inquir , with a focus on Akron's role in artistic and scientific explo ation. Issues addressed include urgent contemporary concerns such as COVID-19 and climate change, and fundamental issues such as processes, materials, abstraction and perception. The goal of *Synapse* is to encourage conversations among the disciplines that could lead to discovery and innovation.
EMILY DAVIS GALLERY, MYERS SCHOOL OF ART, UNIVERSITY OF AKRON

THROUGH OCTOBER 2
FRONT International Triennial: Oh, Gods of Dust and Rainbows
Showing at multiple locations, most through October 2, although a few will be on view longer. Its hub is at the Transformer Station in Ohio City, where you can learn about all the exhibitions and works on view and where to find them
TRANSFORMER STATION

THROUGH OCTOBER 2
FRONT International Triennial: Oh, Gods of Dust and Rainbows
AKRON ART MUSEUM

THROUGH OCTOBER 2
FRONT International Triennial: Oh, Gods of Dust and Rainbows
Abigail DeVille: The Dream Keeper
SCULPTURE CENTER

THROUGH OCTOBER 2
FRONT International Triennial: Oh, Gods of Dust and Rainbows
Cooking Sections, Hasheeb Ahmed, Isabelle Andriessen, Jurriaan Andriessen & Jumana Manna
SPACES

THROUGH OCTOBER 2
FRONT International Triennial: Oh, Gods of Dust and Rainbows
Jacolby Satterwhite, Dexter Davis, Loraine Lynn, and Alexandra Noel
CLEVELAND INSTITUTE OF ART

THROUGH OCTOBER 2
FRONT International Triennial: Oh, Gods of Dust and Rainbows
Work by Kameelah Janan Rasheed, Paul O'Keefe, Jace Clayton, Andrea Carlson and Moyra Davey
CLEVELAND PUBLIC LIBRARY

THROUGH OCTOBER 2
Bellamy Printz, Recent Work
Printz has been at the forefront of Cleveland printmaking since co-founding Zygote Press in the mid-1990s. She currently runs her own gallery/print shop in the Waterloo Arts District where she continues to create work exploring the intricacies of memory. She starts with old family photos dating back as far as 100 years and transforms them into new works, using printmaking processes and painting, that are layered with the experiences of multiple generations as she zeroes in on what seem like minor events and brings out hidden meanings.
BAYARTS

THROUGH OCTOBER 2
Dancing with the Distance: Work by Janice Lessman-Moss
KENT STATE UNIVERSITY MUSEUM

THROUGH OCTOBER 2
Yoshitomo Nara: Recent Work
CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 4
Intersections: Language & Art at Judson Manor
Satellite exhibition at Judson Manor featuring art with text from the Archives' extensive collection of Ohio art.
ARTISTS ARCHIVES OF THE WESTERN RESERVE AT JUDSON MANOR

THROUGH OCTOBER 7
CONTRAST/CONTOURED: Portraits of Drag & Burlesque Performers by Bridget Caswell
MARIA NEIL ART PROJECT, SPACE: ROCK & CLEVELAND ROCKS

THROUGH OCTOBER 9
Japan's Floating World
CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 16
Impagination: group exhibit
Spotlight: Jackie Miller
HEIGHTS ARTS

THROUGH OCTOBER 23
Creating Urgency: Modern and Contemporary Korean Art
CLEVELAND MUSEUM OF ART

THROUGH OCTOBER 30
Unseen: The Process and Art of American Printmaking
CANTON MUSEUM OF ART

THROUGH OCTOBER 30
Continued Continuing: Paintings by Amy Casey
Amy Casey's paintings aren't quite like anyone else's. Her subject matter—clusters of urban buildings including homes, high rises and businesses—seems like it could be repetitive and limited. But in her hands, using these buildings as stand-ins for contemporary anomie, the results are riveting. They're situated at impossible angles and situations that create results adjacent to surrealism. Recently her small slices of city architecture are being encroached upon by nature: they're embedded in a rotting tree stump or floating in a sea, c eating a simultaneous sense of threat and hopefulness and suggesting the new realities of climate change without being pedantic.
CANTON MUSEUM OF ART

THROUGH OCTOBER 30
Lessons and Landscapes: The Legacy of Gerry Bernhardt
CANTON MUSEUM OF ART

THROUGH OCTOBER 30
Illusions from the CMA Collection: Seeing Is Deceiving
CANTON MUSEUM OF ART

THROUGH NOVEMBER 6

FRONT International Triennial: Oh, Gods of Dust and Rainbows

Matt Eich and Tyler Mitchell: Sunlight, Shadow, and a Rainbow

CLEVELAND MUSEUM OF ART

THROUGH NOVEMBER 6

Escaping to a Better World: Eccentrics and Immortals in Chinese Art

CLEVELAND MUSEUM OF ART

THROUGH NOVEMBER 9

Missing History of Massillon: Unheard African American Stories

MASSILLON MUSEUM

THROUGH NOVEMBER 13

FRONT International Triennial: Oh, Gods of Dust and Rainbows

Julie Mehretu: Portals

CLEVELAND MUSEUM OF ART

THROUGH DECEMBER 13

New Directions: Abstract Prints by Yoshida Toshi

Wit and Wisdom: Social and Political Satire in the Prints of Hogarth, Goya and Daumier

Life Full of Changes: Kenji Nakahashi

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 23

Objects of Encounter: American Myths of Place

Inches Away, the Heavens Open: Blue and Green Landscapes from the AMAM Collection

Scholars and Ancestors: Traditional Functions of Portraiture in China and Korea

Mobility and Exchange: 1600-1800

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 23

FRONT International Triennial: Oh, Gods of Dust and Rainbows

Bakunin's Barricade by Ahmet Öğüt

Referencing an 1849 proposal by anarchist Mikhail Bakunin to stop the approach of Prussian troops in Dresden by using paintings from its museum, Turkish artist Öğüt made this site-specific ork drawing on art from multiple European museums to explore the role of art in times of political and social unrest. The installation is on view for the first time outside Eu ope as part of the FRONT Triennial.

ALLEN MEMORIAL ART MUSEUM

THROUGH DECEMBER 31

FRONT International Triennial: Oh, Gods of Dust and Rainbows

Nicole Eisenman: A Decade of Printing

CLEVELAND MUSEUM OF ART

THROUGH JANUARY 1, 2023

FRONT International Triennial: Oh, Gods of Dust and Rainbows

Renee Green: Contact

MOCA CLEVELAND

THROUGH JANUARY 8, 2023

Carry On: A Century of Swing

MASSILLON MUSEUM

THROUGH JANUARY 15, 2023

FRONT International Triennial: Oh, Gods of Dust and Rainbows

Firelei Baez: the vast ocean of all possibilities

CLEVELAND MUSEUM OF ART

AUGUST

26

CAN Journal Fall Launch Party

4 pm

LA COSECHA GALERIA

Text and Image in Southern Asia

Through March 5, 2023

CLEVELAND MUSEUM OF ART

The Medieval Top Seller: The Book of Hours

Through July 30, 2023

CLEVELAND MUSEUM OF ART

Rise to the Occasion: Tiffani Glen

Framed Gallery in the Waterloo Arts District specializes in presenting the work of Black artists from around the world who work in a variety of styles. Many of them depict ordinary Black life and Black people in a strong, positive light. Tampa, Florida-based painter Ti ani Glenn is among those: her oil and acrylic paintings are stylized portraits of diverse individuals and types, with a special focus on women. Her almost cartoon-like images, using vivid colors and strong design elements, exude wit, confiden e and warmth.

Opening reception 6-9 pm

FRAMED GALLERY

27

2021 Stephen Bivens Fellowship Exhibition: Sydney Nicole Kay & Camilo Gonzalez Barragan

Through September 17

CLEVELAND PRINT ROOM

Waterloo Arts Fest

Noon-7 pm

WATERLOO ARTS DISTRICT

28

Stigma: the truth and faces of mental illness by Rocky Encalada - Photographer

Photographer Encalada is also an actor and director whose early influen e was black and white films. Her thea er studies led her to doing actor headshots and then to portraiture of all types, trying, she says, to find the essen e of each person she photographs using the knowledge she's acquired in her decades as a performer to capture that person's inner and outer essence. Here that goal carries over into understanding and humanizing those with mental illness.

CHAGRIN ARTS

The Mind's Eye

Joseph Maibach: Paintings

Marcus Blackwell: Mixed Media

Through October 16

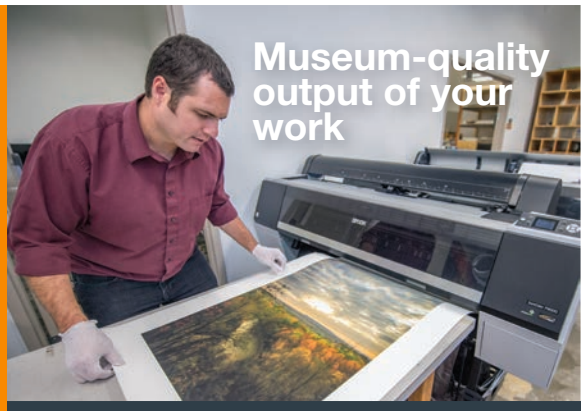
MANSFIELD ART CENTER

29

Paintings by Emil Robinson

Through September 23

FAWICK ART GALLERY AT BALDWIN WALLACE UNIVERSITY



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11610 Euclid Avenue
Cleveland OH 44106

CIA

Public Hours
Fridays
Noon - 7 p.m.
Saturdays
11 a.m. - 5 p.m.

SUMMIT ARTSPACE

FALL EXHIBITIONS
October 7-December 17

Betty and Howard Taylor Main Gallery
Kaleidoscope
Juried Exhibition

3G Gallery
little by little and was by was
Mike Alejandro

2nd Floor Gallery
Caught Up In The Branches
Avery Mags Duff & Matt Kurtz

Transition Gallery
Group 10
Member Exhibition

Welcome Gallery
In Bloom
Sarah Nolan

140 E Market Street | Akron OH 44308 | **summitartspace.org**

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30 **41st Annual Whiskey Painters of America exhibition**
Through October 6
VALLEY ART CENTER

SEPTEMBER

1 **BAYarts Thursday Market: art & food vendors, music and food trucks**
Every Thursday 4-7 pm through October 13
BAYARTS

Chuck Mintz: Guardians
Given the Cleveland baseball team's name change, new attention has been directed to the sculptures of the Guardians of Transportation located on the Carnegie-Lorain Bridge, although artists have realized their resonance as a symbol of Cleveland for decades. Photographer Chuck Mintz snagged an assignment to shoot them for The Ohio History Connection's magazine Echoes, leading to this series of work.
Through September 30
LOGANBERRYBOOKS ANNEX GALLERY

2 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

Amani Williams: Coming at You, Red Hot and Full of Desire
Opening reception 5-8 pm
DEEP DIVE ART PROJECTS

Are You Civilized to Death?
Opening reception 6-9 pm

On Blocks: Repair Manual for an American Dream
Opening reception 6-9 pm
Through October 1
WATERLOO ARTS DISTRICT

Twining: new works by Ann B. Coddington
Illinois-based fiber artist oddington uses techniques such as twining, looping and netting to create her sculptural works. Her use of twining derives from the traditional craft of basketry, part of her process to push back against an increasingly high-tech world and return to an earlier, more hands-on way of working. In her works, she says, she is exploring dichotomies, such as the eternal and the ephemeral, masculine and feminine, young and old, strength and fragility, among others.
Opening reception 6-8 pm
Through October 23
PRAXIS FIBER WORKSHOP

Linda & Dave Everhard
Through September 17
ARTISTS OF THE RUBBER CITY BOX GALLERY

6 **Robert Thürmer People's Art Show artwork drop-o**
11 am-4 pm September 6–10
THE GALLERIES AT CLEVELAND STATE UNIVERSITY

9 **Walkabout Tremont**
5-9 pm
TREMONT NEIGHBORHOOD

Borderlands: Karen Petkovic
Through October 2
KAISER GALLERY

Charles Deihl
Opening reception 6-8 pm
VALLEY ART CENTER

Ideal
Reception and free riso painting demo 6-10 pm September 16
Through November 5
ZYGOTE PRESS

The Holy Land: A Semester in Jerusalem by Drawing Major Alison Alsup
Through September 23
CLEVELAND INSTITUTE OF ART ROULET STUDENT + FACULTY GALLERY

Akron ArtWalk
4-9 pm
HISTORIC ARTS DISTRICT

10 **Wicked II, featuring artist Ltp Art**
4 pm
LA COSECHA GALERIA

11 **Impressionism to Modernism: The Keithley Collection**
Through January 8, 2023
CLEVELAND MUSEUM OF ART

14 **John W. Carlson: A Retrospective**
When painter John Carlson died suddenly in December 2020, he left behind a large body of work, including many works in progress. He was represented by HEDGE Gallery, which presented his powerful show Blues, in early 2020. The gallery will be showing his paintings, prints and drawings, some never seen previously. It features the mixed-media paintings he was best known for: moody, elusive portraits of people, singly or with others, that hint at situations and emotions that are open to interpretation.
Preview reception 5:30-7:30 pm September 14
Opening reception 5-8 pm September 16
Through November 4
HEDGE GALLERY/ARTNEO

16 **Third Friday**
5-9 pm
78TH STREET STUDIOS

Ideal
Reception and free riso painting demo 6-10 pm
Through November 5
ZYGOTE PRESS

17 **Family Clay Day**
10am-noon
ART HOUSE, INC.

Plein air painting workshop with Jeff Suntal
BAYARTS

Free gallery concert with Tim McDonald Quartet
7 pm
HEIGHTS ARTS

Tremont Arts & Cultural Festival
Noon-7 pm September 17
Noon-5 pm September 18
LINCOLN PARK

18 **Family Day: Kids Maker Fest**
AKRON ART MUSEUM

20 **24th Robert Thürmer People's Art Show**
Cleveland State University's art galleries have a long history of open-call, unjuried "people's art shows," where all art submitted is accepted and hung, crammed on the walls and in the gallery salon-style. While it celebrates "freedom of expression," that has led to controversy in the past. So prepare to be surprised, moved, engaged, or even shocked or disgusted at this show whose roots reach back to the 1980s. It's now been renamed after the gallery's long-time, retired director Robert Thürmer.
Opening reception 5-8 pm September 22
Through November 26
THE GALLERIES AT CLEVELAND STATE UNIVERSITY

22 **W/O Limits: Art, Chronic Illness, & Disability**
Curated by Megan Alves & Mindy Tousley
Opening reception 5:30-8 pm
Through November 12
ARTISTS ARCHIVES OF THE WESTERN RESERVE

Ekphrastacy: Artists Talk + Poets Respond
7 pm
HEIGHTS ARTS

Charles Deihl artist talk
6 pm
VALLEY ART CENTER

23 **Artistic by Nature Annual Plein Air Paint Out and Sale**
Through September 26
BAYARTS

Monday's Child: works of Gina Washington
PRAMA ART SPACE

24 **2021 Peer Show Winners Exhibition**
Through October 22
CLEVELAND PRINT ROOM

Collard Green Festival
Noon-6 pm
EDWARD E. PARKER MUSEUM OF ART

25 **Maker Town Vintage & Handmade Market**
11 am-4 pm
VINO VERITAS CELLARS WINERY

29 **Artbar: Mixing Poetry, Music and Creative Cocktails**
7 pm
HEIGHTS ARTS

30 **Sustain, Innovate, Transform**
Through October 16
MORGAN CONSERVATORY

The Afro-Hispanic Connection: The James F. Pye Community Art Exhibit
Opening reception 4:30-7:15 pm
Through October 27
LORAIN COUNTY COMMUNITY COLLEGE
STOCKER GALLERY

OCTOBER

1 **Artist Inventory Challenge**
7-10 pm
ART HOUSE, INC.

Barrie Kaufman: A Fragile Environment
Through November 30
MASSILLON MUSEUM GALLERY M

2 **Raymond Towler Art**
CHAGRIN ARTS

3 **Circles by Curt LaCross**
Sculptor LaCross creates painted resin and stoneware figu es of people under pressure and in conflict bet een their lower and higher selves, exploring the outer manifestations of people's internal struggles. LaCross says his work is influen ed by Carl Jung and his ideas about archetypes as he became interested in the "shadow archetype" and how it's expressed in human nature.
Closing reception 5-8 pm October 28
Through October 28
FAWICK GALLERY AT BALDWIN WALLACE UNIVERSITY

7 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

Fall Exhibitions
Through December 17
SUMMIT ARTSPACE

Free gallery concert with No Exit
7 pm
HEIGHTS ARTS

A Painter's Table
Opening reception 6-9 pm
Through November 12
WATERLOO ARTS

(With)drawing: Amber Kempthorn
Opening reception 5-8 pm
Through November 5
BONFOEY GALLERY

Leigh Brooklyn
Cleveland artist Leigh Brooklyn creates figu ative works that engage sympathetically with people from marginalized communities, like transgender individuals and the homeless, in order to raise awareness of and empathy towards such people. Her detailed, realistic work creates a feeling of immediacy as it engages with contemporary topics such as race, sex, gender, religion, and poverty.
Through November 7
KAISER GALLERY

51st annual Juried Art Exhibition call for entries closes
4 pm
VALLEY ART CENTER

Charles Felzen Johnson, MD
Through October 29
ARTISTS OF THE RUBBER CITY BOX GALLERY

8 **Alternative Health Fair**
11 am-5 pm
EDWARD E. PARKER MUSEUM OF ART

Error, featuring various artists
4 pm
LA COSECHA GALERIA

9 **Tales of the City: Drawing in the Netherlands from Bosch to Breugel**
Through January 8, 2023
CLEVELAND MUSEUM OF ART

10 **Lorain Historical Society: Celebrating 100 Years: Latino History in Lorain**
Through October 31
LORAIN COUNTY COMMUNITY GALLERY
STOCKER ARTS CENTER LOBBY

11 **Faculty Exhibition**
Through December 22
CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

Mid America Print Conference Member Show
Through November 17
KENT STATE UNIVERSITY GALLERIES

12 **W/O Limits: Virtual Artist Panel (tentative date)**
7-8 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

13 **Final BAYarts Thursday market: art & food vendors, music, and food trucks**
BAYARTS

Mid America Print Council Conference: Power of Print: Resistance, Revolution, and Resilience
Through October 16
KENT STATE UNIVERSITY

We Want More
Through October 16
CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

14 **Walkabout Tremont**
5-9 pm
TREMONT NEIGHBORHOOD

15 **Ordinary Magic: A Sunday in Cuyahoga Valley**
Animations by Amber Kempthorn

In September 2019, Kempthorn, whose specialty is bright, busy, almost cartoon-like drawings crammed with images, received a Knight Arts Challenge Akron grant to create this 15-minute film. Using hand-d awn animation, she visually interprets composer Benjamin Britten's Four Sea Interludes. The film will ha e its premiere screening with live accompaniment by the Akron Symphony Orchestra as part of the orchestra's regular concert series.

E.J. THOMAS HALL, UNIVERSITY OF AKRON

19 **Plein Air Society**
Through November 5
MANSFIELD ART CENTER

21 **Third Friday**
5-9 pm
78TH STREET STUDIOS

Julie Schenkelberg
Opening reception 5:30-8 pm

Sarah Dittrich
Opening reception 5:30-8 pm
Through December 16
THE SCULPTURE CENTER

Leave It at the Door: Works by Christina Sadowski, Karen Sacco and Amy Kreiger
Through November 18
E11VEN2 GALLERY

Screw Factory Artists Fall Art Show & Open Studios
6-10 pm October 21
10 am-3 pm October 22
SCREW FACTORY

23 **Puppet Making Workshop led by Nate Puppets with Chris Richards-Pagel**
The man who calls himself Nate Puppets grew up on classic kids' puppet shows in the 90s, watching Sesame Street and The Muppets and later, more offbeat puppet sh ws. That resonated with him and led him to create his own strange, challenging puppet characters, influen ed as much by legendary Cleveland graphic novelist Harvey Pekar as by his own twisted take on pop culture. Learn how this distinctive artist works at a puppet-making workshop that's part of AAWR's current show on artists with disabilities: Puppets projects his own onto his creations.

1-2:30 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

28 **cARTa (Cleveland Art Association) annual exhibition**
October 28 & 29
CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

Circles by Curt LaCross
Closing reception 5-8 pm
FAWICK GALLERY AT BALDWIN WALLACE UNIVERSITY

29 **2022 Stephen Bivens Fellowship Exhibition**
Through November 19
CLEVELAND PRINT ROOM

NOVEMBER

1 **Gregory Halpern, Buffal**
Through January 2023
TRANSFORMER STATION

4 **Walk All Over Waterloo**
5-9 pm
WATERLOO ARTS DISTRICT

Exquisite Surface: Work by Sapp, Tomasko, Leech & Eiskamp
Opening reception 4:30-7:15 pm
Through December 12
LORAIN COUNTY COMMUNITY COLLEGE
STOCKER GALLERY

10th Annual Student and Instructor Exhibition
Opening reception 6-9 pm
Through November 19
FLUX METAL ARTS

Heights Arts Holiday Store
Through December 30
HEIGHTS ARTS

51st annual Juried Art Exhibition
Opening reception 6 pm
VALLEY ART CENTER

5 **Anniversary Open House**
10 am
FLUX METAL ARTS

11 **Walkabout Tremont**
5-9 pm
TREMONT NEIGHBORHOOD

Morgan Bukovec
Through December 4
KAISER GALLERY

A Big Relief! woodblock prints
BIG INK, founded in 2012, is dedicated to the art of large-scale woodblock printing. Its members travel across the country, visiting museums, galleries, universities, and art centers to share their knowledge in classes and workshops. This show at Baldwin Wallace features work by select BW students and artists created under BIG INK's auspices.
FAWICK GALLERY AT BALDWIN WALLACE UNIVERSITY

16 **Jessica Pinsky Solo Exhibition**
Through December 30
HEDGE GALLERY

18 **CAN Winter Issue Launch**
LOGANBERRY BOOKS

Third Friday
5-9 pm
78TH STREET STUDIOS

19 **The 53rd Annual Holiday Fair**
Through December 24
MANSFIELD ART CENTER

26 **Family Clay Day**
10am-noon
ART HOUSE, INC.

Waterloo Arts Holiday Co-Op
Through December 18
WATERLOO ARTS

Ruddy Roye: Outhwaite Homes Estates Exhibition
Through December 17
CLEVELAND PRINT ROOM

Destroy All Nonprofits, featuring artist Topiltzi
4 pm
LA COSECHA GALERIA

27 **Artists Sunday**
Noon-5 pm
SUMMIT ARTSPACE

29 **Robert Thürmer People's Art Show artwork pick-up**
11 am-4 pm November 29-December 3
THE GALLERIES AT CLEVELAND STATE UNIVERSITY

QUARTERLY IN PRINT & WEEKLY BY EMAIL

You get *CAN Journal* quarterly. But did you know you can get regional art news from CAN every week? The CAN Weekly e-newsletter is a listing of art events throughout the region, delivered free to your in-box every Tuesday. To sign up for your FREE subscription, go to CANjournal.org.

THANK YOU THANK YOU THANK YOU

CAN Journal depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2022 CAN completes its tenth year serving as Northeast Ohio's most trusted source for news of the visual arts; presents the second CAN Triennial; and continues to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Go to CANjournal.org to make your gift online, or contact Development Director Leah Trznadel (leah@CANjournal.org), or mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

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NOV 12 – FEB 26

STATE OF THE ART: CONSTRUCTS

Amy Casey, *Highground*, 2019, acrylic cradled on Ampersand Claybord panel, 30 x 30 x 1 1/2 in. Courtesy of Private collection, Dallas, TX and Zg Gallery, Chicago, IL.

A traveling exhibition organized by the Crystal Bridges Museum of American Art, *State of the Art: Constructs* is an exploration into how contemporary art—produced all across the country and in regions outside traditional art centers—reflects the present moment.

Generous support for this project provided by Art Bridges, The Lehner Family Foundation, the John P. Murphy Foundation and the Mary, Dr. George L. Demetros Charitable Trust and Hilton Garden Inn – Akron

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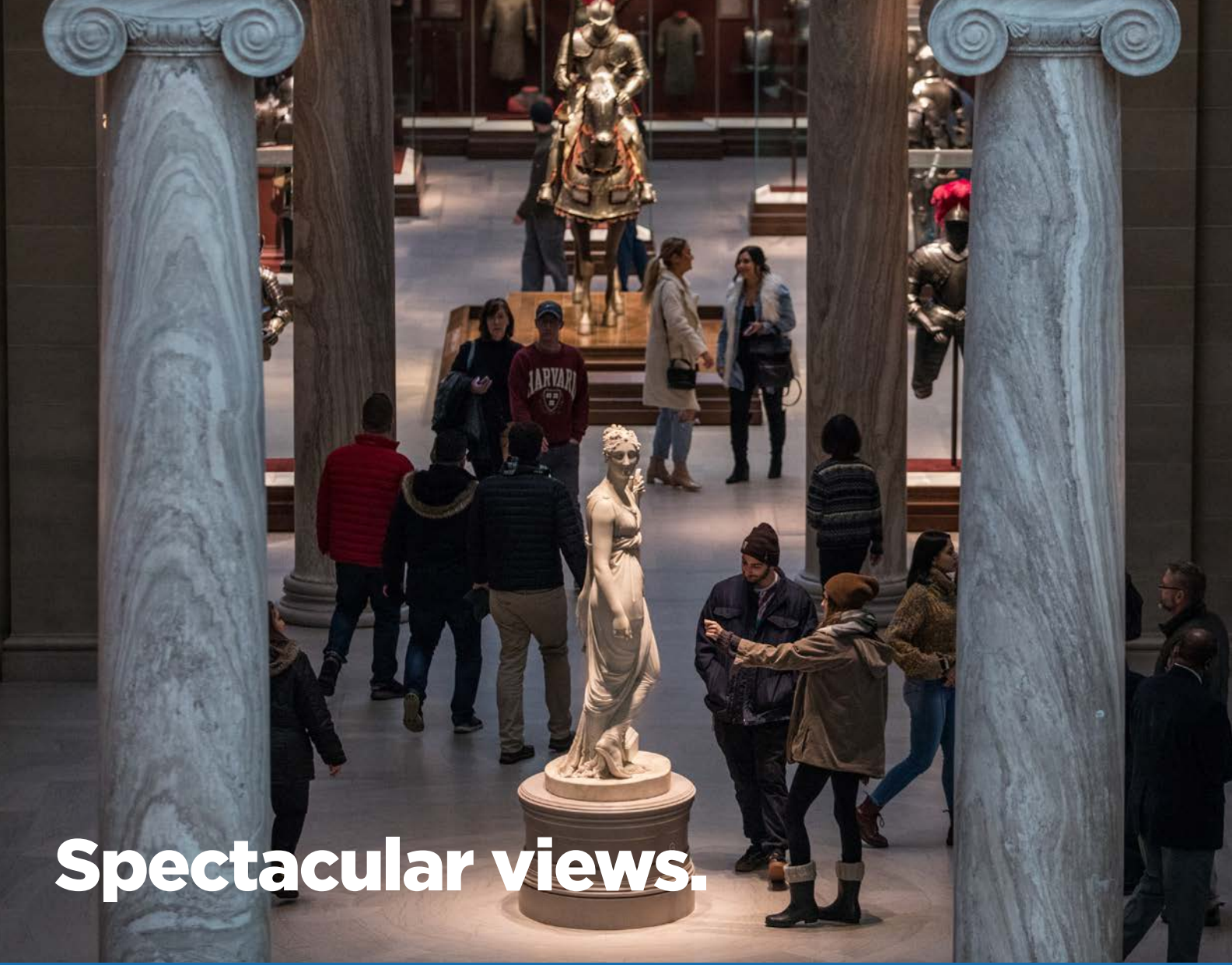

Spectacular views.

FEATURED EXHIBITIONS

Through September 11, 2022
The New Black Vanguard: Photography between Art and Fashion

Through October 2, 2022
FRONT International 2022: Oh, Gods of Dust and Rainbows

Through October 9, 2022
Japan's Floating World (日本の浮世)

Through October 23, 2022
Creating Urgency: Modern and Contemporary Korean Art

Through November 6, 2022
Escaping to a Better World: Eccentrics and Immortals in Chinese Art

Through February 19, 2023
Cycles of Life: The Four Seasons Tapestries

Through March 5, 2023
Text and Image in Southern Asia

Through July 30, 2023
The Medieval Top Seller: The Book of Hours

Opens September 11, 2022
Impressionism to Modernism: The Keithley Collection

Opens October 9, 2022
Tales of the City: Drawing in the Netherlands from Bosch to Bruegel

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Photo: Scott Shaw Photography